UNIVERSITY OF ALBERTA

BEING, KNOWING, ACTING: AN EXPLORATION OF REFLECTION IN EDUCATIONAL DRAMA

BY

KATHARINE CREERY

A thesis submitted to the Faculty of Graduate Studies and Research

in partial fulfillment of the requirements for the degree of

MASTER OF EDUCATION

DEPARTMENT OF ELEMENTARY EDUCATION

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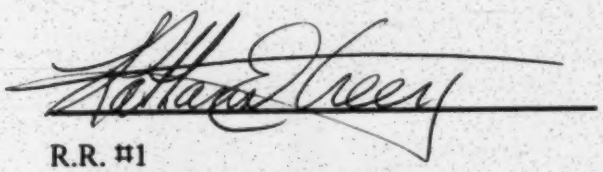

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"Human works are vulnerable... Their reality is symbolic, not physical; and such reality never ceases to require interpretation and reinterpretation."

-- Ernst Cassirer

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled BEING, KNOWING, ACTING: AN EXPLORATION OF REFLECTION IN EDUCATIONAL DRAMA submitted by KATHARINE BETH CREERY in partial fulfillment of the requirements for the degree of MASTER OF EDUCATION.

Dr. Moira F. Juliebö
Supervisor

Dr. Daiyo Sawada

Dr. Bruce Bain

This thesis is dedicated to my hermeneutic circle:
My husband, David Burgess, theatre artist, with whom I share the unfolding drama of life;
My parents, Dana Rodgers Creery and Dr. Walter Creery, who through living example, have shown me that education is the pursuit of the possible;
and to
My dear friend, Karen Millyard, who has been with me at all stages of the journey.
Their love and faith is world creating.

ABSTRACT

This thesis presents an exploration of the concept of reflection in educational drama. Five experienced elementary drama teachers discuss reflection in educational drama in an attempt to more fully understand the concept as lived in their classrooms. A hermeneutical approach is used to probe the many meanings embedded in the concept.

While each of the teachers had different ideas and experiences of reflection in educational drama, five emergent themes were uncovered. These themes include: the forms of dramatic reflection; the role of reflection in children's acquisition of tacit and explicit knowledge; the role of the teacher in dramatic reflection; the interaction between students and teachers in dramatic reflection; and the compelling nature of the dramatic medium for encouraging reflective thought.

A reflexive definition of the concept of reflection within educational drama is offered, as are implications of the research to the field of drama in education.

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TABLE OF CONTENTS

CHAPTER		PAGE
I	INTRODUCTION TO THE STUDY	1
	Autobiographical reflections	1
	Purpose of the Study	5
	Guiding questions	6
	Boundaries	6
	Denotative terms	7
II	METHODOLOGY	8
	My place	8
	Nature of the Study	9
	Participants	10
	Biographical sketches	11
	Theoretical orientation	13
	Postmodern philosophy and language analysis	13
	Collecting the Conversations	21
	Overview	21
	Analysis of the Conversations	22
III	BACKGROUND LITERATURE	23
	Drama in Education	23
	Background	24
	Reflection in Educational Drama	31
	The Philosophy of Reflection	37
	Reader-Response Theory	48
	Background	49
	What is a 'Text'?	51
	What are the roles of the reader?	55
	What is the view of language in Reader-response theory?	57
IV	OUR CONVERSATIONS	61
	Dramatic Reflection: The lived experience	63
	Reflective Ways of Knowing	70
	Facing the Self and Other	77
	Reflections on drama teaching: The role and the constraints	82
	Drama: The compelling medium	89
	The Interwoven Strands	93

V REFLECTIONS 95
Dramatic Reflection: The lived experience revisited . . 95
Reflections on 'Reflective Ways of Knowing' 98
"The middle ground": Self and Other in reflection . . . 101
Towards a Reflexive Definition 104
Implications 105
For Drama in Education 106
For the Teaching Reality 107
For Further Research 108

BIBLIOGRAPHY 110

TABLE OF FIGURES

Figure 1: The reading transaction 53

Figure 2: The dramatic transaction 54

Figure 3: The strand of lived experience 70

Figure 4: The strand of knowing 76

Figure 5: The strand of self and other 82

Figure 6: Eve's Drawing 86

Figure 7: The strand of the teacher's role 88

Figure 8: The strand of the compelling medium 93

CHAPTER ONE:

Introduction

"In drama, the mutual, symbolic collaboration of ideas, undetermined by plot, allows children to pause in a fictional present, linger on an image or move forward, backward or sideways in an attempt to make meaning happen" (Booth, 1985, p. 195).

Autobiographical Reflections

As a teacher, I am passionately committed to the use of educational drama as a medium for children's exploration of the stories and issues that matter most to them. I have found, during classroom experiences with a variety of drama modes, drama invites children to both explore and create their multiple worlds. The following describes a moment in which I experienced the excitement that, to me, is drama.

A class of grade two children and I are engaged in a group drama about a fierce dragon that is threatening a mythical kingdom. In a town meeting, the students are in role as villagers. They indicate their belief in the drama through their passionate descriptions of the havoc the dragon has wrought on their town and in their animated tableau of the

heinous monster. In my role as mayor I prepare to adjourn the meeting in order that we may embark on a journey to find this creature. Suddenly I hear the soft voice of one of the villagers. Jannelle whispers, "My baby is gone". A long pause follows. The other villagers are silent as they look from the 'mother' to the 'mayor'. It is a moment of tremendous importance as we come to the communal realization that the dragon is more dangerous than we had imagined. As a teacher I am tremendously moved, yet I am unsure as to where to go with the drama. Slowly, allowing the tension to build, and myself time to think, I untie a black woollen shawl from around my shoulders, spread it on the floor, and begin to fold it into the shape of a swaddling blanket. "Do any of you recognize this?", I ask. Immediately Jannelle stands up from the council circle, takes the blanket into her arms, and returns to her place. The children and I are silent; the tension in the room is tangible. Quietly, another villager turns to the 'mother' and says, "We will get that dragon and your baby!"

There was much in this incident that seemed to be of both pædagogical and dramatic significance. The children had expressed their belief in the drama through their lively participation in the town council meeting. They had adopted roles for themselves through which they could experience and explore the drama world

they had co-created. As a teacher I felt very much a part of the drama and was pleased with the rich opportunities for personal expression and languaging. Yet Jannelle's whispered *"My baby is gone"* echoed in my mind. This simple statement had moved the drama to a much deeper level. Suddenly, the interaction between our roles and our selves, between our roles and the drama, led us into a fictive world that was very real-in-the-moment. The boundary between our known selves in familiar worlds and the imagined self in a co-created world blurred as we embarked on a journey of dramatic discovery. The simple, rather tattered, blanket Jannelle held in her lap had become a symbol of the communal fear we shared as villagers, and a sign of hope for the future. We returned to the symbol of the blanket again and again as we worked through our drama.

Reflecting on the experience months later, it began to seem to me that Jannelle's spontaneous response to the drama was a form of reflection. She was able to articulate her reflection verbally, through the symbols of words: *"My baby is gone"*. And through concrete symbols: *"Immediately Jannelle stands up from her place in the council circle, takes the blanket into her arms, and returns to her place"*. As a teacher I shifted in and out of role, sometimes I was a 'mayor', sometimes an 'empathetic villager'. At other moments I was simply a teacher of drama wondering where to

go. Were my roles, the shifting in and out, also a form of reflection? What about the fellow villagers' daring claim, *"We will get that dragon and your baby!"*? I began to be convinced: these were all facets of dramatic reflection. Would other teachers of drama agree? One of my kernel questions had emerged, a question that would lead me to my thesis topic.

I wondered to myself and aloud, "How do teachers engage their students in dramatic reflection?" "What are students encouraged to reflect upon?" "Is reflection within drama of the past?" "Is dramatic reflection of the future?" "Why do we ask our students to reflect at all?" These were the questions that sparked my research. My own reflections had drawn me irrevocably into the lived "drama world" (Courtney, 1990, p. 61) of reflection.

As my ideas for the thesis crystallized, I began to worry about how to tap the realm of the lived drama world. So much of what happens in drama is non-discursive. I was reminded by a colleague that drama experiences are essentially pre-linguistic. My mind raced: *"...I untie a black woollen shawl from around my shoulders, spread it on the floor..."* Yes, this essential dramatic moment was non-discursive. It was pre-linguistic. Was what I was trying to do impossible?

In order to address this concern I needed to find an open way of exploration, yet I needed some guidelines so that I could share

my explorations with my community. I needed to find a way of bringing what was tacit and private into the public domain. For this reason I was intrigued by the hermeneutical methodology advocated by Bas Levering, of the Department of Child Studies, University of Utrecht. Through the hermeneutical analysis of concepts, or 'complexes', I could explore the 'concept' of dramatic reflection, not with the impossible intent of unveiling its 'true' meaning, but rather with the hope of opening up a space in which the many lived meanings could be explored. Perhaps I could find a 'common ground' in which teachers might begin to bring their experiences of reflection within drama into language. So, while much of drama is non-discursive, while many of the precious moments in drama are 'felt' moments, exploration of the concept as lived, in the hearts and minds of teachers, would allow a point of entry into the worlds of dramatic reflection lived and co-created by teachers. My thesis is an exploration of our conversations.

Purpose of the Study

This thesis seeks to explore the lived experience of dramatic reflection through conversations with experienced drama teachers. Consistent with the methodology of ordinary language analysis, I will "read" the conversations from the stance of interpretive

hermeneutics (TeHennepe, 1965; Levering, 1990, personal communication).

Guiding Questions

While the conversations between myself and the participants were informal, several questions guided our conversations:

1. In the lived experiences of drama teachers, how does reflection emerge?
2. How do teachers encourage dramatic reflection in children, in themselves, and between participants in the drama?
3. Why do teachers engage in reflection in their drama activities?

Boundaries

As a reflection on the lived experience of five drama teachers, this study is but a personal beginning. This research is generalizable, however, insofar as it may ring true to the pædagogical and dramatic experience of the reader.

Denotative Terms

Educational drama: Educational drama, as distinct from formal Theatre Arts, is "both an art form and a medium for learning" (Alberta Education, 1985, p. 2). It encourages positive self-concept and group interaction while providing opportunities for the development of thinking and languaging skills.

Drama modes: Alberta Education (1985) defines eleven 'modes' or forms that drama in education may take. These modes are: dramatic movement, mime, choral speech, story telling, dramatization, puppetry, choric drama, reader's theatre, story theatre, play-making, and group drama.

Group drama: "Group drama is an activity in which the teacher guides the class in decision-making through cooperative building of drama using role. The emphasis is on creating the drama from the inside for understanding, more than for presentation" (Alberta Education, 1985, p. 162).

CHAPTER TWO:

Methodology

This chapter will describe the methodology used in this study. An overview of the study, and my place in it, will first be presented. Secondly, brief biographies of the participants will be presented. Thirdly, the theoretical orientation to the methodology of ordinary language analysis and data analysis procedures used in this study will be explored. Finally, a schedule for probing the conversations will be provided.

My Place

Within the methodology of conceptual analysis, my stance as researcher affords me an opportunity for the interweaving of my voice with the voices of the participants. In this methodology the multiple meanings of the concept of dramatic reflection come forth in the talking. As researcher, in my dialogue with the dialogue of the participants, the research consists of my multilayered reading of a socially created text. To this text within text I bring my fascination with the drama medium. I bring my belief that drama provides a space within which tacit knowing, hidden in the recesses of being, in the kinesthetic and the non-verbal, may come forth in the immediacy of drama, and in the intentional fictive creation of worlds. The integrity of this

research is constituted by my effort to be true to the intent of the language of the participants.

Nature of the Study

The purpose of the study was to unfold how a group of teachers perceive the process of reflection within educational drama and to examine their descriptions in light of theoretical description in the literature. The absence of much research in the field of dramatic reflection suggested that further exploration of this area was required (Verriour, 1985; Wagner, 1991). This study was conducted using a qualitative paradigm of enquiry as described by Kvale (1987) and the investigative methodology of ordinary language analysis as defined by Austin (1965a, 1965b), Peters (1959), Ryle (1953, 1958, 1973), Wittgenstein (1922, 1968) and further developed by Cavell (1969), TeHennepe (1965) and Levering (personal communication, 1990, 1991).

As the ordinary language samples were collected, a recursive relationship between the researcher and members of the sample group developed. The participants responded to their perceptions of the researcher's questions, while in turn, the researcher's responses were based on her perceptions of each participant's

comments. The direction of each interview was therefore guided by the transactions which occurred between the researcher and participant. Intuitive decisions were made by the researcher and -- it is assumed -- by the participants, concerning which comments to pursue and which to ignore.

Throughout the study, audio tapes and written transcriptions of the tapes were examined and re-examined. Initial probing of the data was corroborated through further conversations with the participants. The thesis supervisor was consulted extensively in order to corroborate, and often-times to challenge, the researcher's findings.

Participants

The participants in this study were five experienced school teachers who were engaged in dramatic activities in elementary classrooms. In selecting the participants of the sample group, major considerations were the teachers' experience with educational drama, expression of interest in the pædagogical possibilities of dramatic exploration, potential for co-operation and accessibility. None of the teachers considered themselves 'drama specialists', although they all felt comfortable with the variety of dramatic modes outlined in the Elementary Drama Education Guide (Alberta Education, 1985).

The nature of the study was outlined in detail to the potential participants by both the researcher and the thesis supervisor. Written permission was obtained from all participants prior to the commencement of the research. All participants were guaranteed anonymity and were aware that they were free to withdraw from the study at any time.

Biographical Sketches

A brief biographical sketch (Connelly & Clendinin, 1986) was provided by each of the participants as follows:

Eve Eve is an experienced elementary teacher with nearly thirty years of classroom practice across all grade levels. She began her teaching career in a small, rural school, but is now employed in a school in an affluent suburb. Eve has extensive experience in all aspects of the language arts programme and has been involved in curriculum planning and implementation for several years. Eve is currently completing her course work for the degree of Master of Education in language arts.

She has been using drama in her classroom for several years, primarily as a vehicle for response to literature within the language arts programme.

Jenny The classroom, for Jenny, "is an interesting and exciting place to be". She has eleven years of classroom experience, primarily with young children. Jenny had taken a leave from her school board to complete her Graduate diploma in Language Arts, and was in the process of readjusting to the realities of classroom life while the conversations were undertaken. She found that she was engaged in a great deal of reflection herself as she strived to put into practice much of the new theory she had explored in her courses. She felt that a natural avenue for some of the exploration was in talking about reflection in educational drama.

Allison Allison has been a classroom teacher of French as a Second Language for seven years. She is passionately interested in the ways that classroom drama leads children to use and develop their oral languaging skills. Allison has recently completed a research study of the relationship between drama and oral language development for her school board. She is presently teaching itinerant French in the Junior Division.

Lorraine Lorraine has been teaching for eighteen years, and has experience with all grade levels. Her interest in drama

began with her own enjoyment of high school dramatics and has continued into her own elementary class room. She is an avid theatre patron. Lorraine has a graduate diploma in Language Arts and has channeled much of her energy into a study of early literacy and children's literature.

Shauna Teaching is a second career for Shauna, who spent several years working as a health care professional before exploring life in the class room. She has two years of teaching experience, with one year in each of the primary and junior divisions.

Theoretical Orientation

The methodology used in this study of reflection in drama is *ordinary language analysis*, a hermeneutical method which finds its root in continental philosophy.

Postmodern Philosophy and Language Analysis

Ordinary language analysis may be described as a 'post-modern' research methodology since it holds that 'reality' need not be reduced to a formalized system of axiomatic truths. For the purpose of this thesis, I assume 'postmodern' to mean, in

Lyotard's (1989) terms, a reorganization of traditional metanarratives, and in Rorty's (1982) terms, a reliance upon social historicity and a rejection of traditional philosophical labels. Ordinary language analysis follows the development of scholarship in the fields of philosophy and psycho-linguistics where it is suggested that truth need not necessarily be singular, absolute and finite (Bruner, 1986, 1990; Lawson, 1985; Lyotard 1989; Rorty, 1979, 1987; Weaver, 1985). This change in the criteria of linguistic competence has opened up concurrent possibilities for change in our approach to both language and research. In educational discourse since the late 1970s, language study has shifted from its former structural orientation to a post-structural focus on meaning-in-use or meaning arrived at through social negotiation (Halliday, 1978; Weaver, 1985). Likewise in the field of philosophy of language, the focus has shifted from a disillusionment with expressive potential of language (indeed, Heidegger (1978b) declared that language had come to an end) to an acknowledgement of the primacy of language in mediating and creating thought.

In philosophy of language this shift is expressed most cogently by tracing the career of philosopher Wittgenstein (1922; 1953). In his early work, Wittgenstein pursued the purification of language into a logical, scientific system of one-to-one

correspondences. He intended to purge language of ambiguity and nonsense. Wittgenstein asserted that

> In the language of everyday life it very often happens that the same word signifies in two different ways -- and therefore belongs to two different symbols -- or that two words, which signify in different ways, are apparently applied in the same way in the proposition (1922, 3.323).

An example might be "Green is green (1922, 3.323 (i.e.: Does this mean Mr. Green is green with envy; or does it mean Mr. Green is ill [seasick]; or does it mean that the colour green is the colour green? the difficulty is apparent (Creery & Witte, 1991)". He declared that "every statement about a complex [concept] could be analyzed into a statement about its constituent parts, and into those propositions which completely describe the complexes" (1922, 2.0201). He was determined to construct a system of one-to-one relationships between the myriad of word 'meanings' and their grapho-phonemic representations.

While this pursuit was commensurate with those undertaken in the fields of science and the social sciences exploring knowledge within the technological paradigm (Lincoln, 1991, personal communication; Lyotard, 1989), Wittgenstein reflected the British tradition of his times in his belief that language was a finite and objective measure of reality unfolding a comprehensive body of

knowledge "where meaning was conceived of as being in the words themselves" (Creery & Witte, 1991). However, with the end of the search for finite truth, the projects of philosophy and language study acknowledged that the search for logical correspondence between words and meaning held no ultimate value. Wittgenstein's focus shifted from an emphasis on formal grammar (1922) to a relationship between language and its social-cultural use. In his seminal work Philosophical Investigations (1953), Wittgenstein introduced the concept of language games as a way of opening up for exploration the web of relationships between meaning and the lived and living experience of language in use. Examples of possible language games are play-acting, making a joke, declaring war, promising, or praying (Wittgenstein, 1953, 11.23). He states that language-games,

> Instead of producing something common to all that we call language, I am saying that these phenomena have no one thing in common... but that they are related to one another in many different ways. And it is because of this relationship, or these relationships, that we call them all language (Wittgenstein, 1953, 31.66).

It became increasingly clear to Wittgenstein that meaning was not 'composed' of simple constituent parts (Russell, 1930) or of 'absolute' word meanings. The term language-game is used to open

up meanings caught in the word relationships and to extend the possibilities of linguistic analysis. Therefore, an examination of the way language is used in culture, in ordinary life, is seen as necessary validation of knowledge and meaning.

Speaking from a post-modern perspective Lyotard (1989) extends the scope of thought on language gaming saying that what Wittgenstein means

> is that each of the various categories of utterance can be defined in terms of rules specifying their properties and the uses to which they can be put, in exactly the same way as the game of chess is defined by a set of rules determining the properties of each of the pieces, in other words, the proper way to move them (p. 10).

The relationship between knowledge and culture, or meaning-in-use, arises in each act of naming, each act of discursive or non-discursive language use. Language, seen as moves within the limitless language game, is taken as the measure of reality and reality is taken as the measure of language. Knowing is being, and being is thus also knowing and doing (Lyotard, 1989). Words that are spoken in everyday situations are taken as the beginning point for research into the meanings we construct as we dwell in the world, for as Heidegger (1978a) points out, "Language is the

house of Being". Because it is *only* from within the dwelling place of language that we can examine our language, our language use governs our epistemology and our ontology providing *its own* legitimation of meaning.

Ordinary language analysis assumes that the world of ordinary language use is both intersubjective and reflexive. Inter-subjectivity results from the socio-cultural context in which all languaging and meaning-making occur. Each act of naming, or move in the game, is an expression of culturally-negotiated meaning. Indeed, rules of the language game are themselves the embodiment of cultural negotiation (this will be expanded on with reference to meta-narratives and axiomatic knowledge). Lyotard (1989) states that the characteristics of language games are, firstly,

> that the rules do not carry within themselves their own legitimation, but are the object of a contract, explicit or not, between the players... secondly, that if there are no rules there is no game,... and thirdly, every utterance should be thought of as a 'move' in a game (p. 10).

Wittgenstein and Lyotard agree that each act of speech should be considered a 'move' or shift in the 'meaning' of the metaphor of 'game'. Lyotard's assertion that "to speak is to fight" opens up the agonistic realm of all language in context, and reveals the

bias of a former Marxist. Agonistics, implying -- in the technological use of positivist philosophers -- a conquerer and a vanquished, implies in this sense rather the process of coming into knowledge through vigourous negotiation and renegotiation only to have the form of knowledge change and be renegotiated (Derrida, 1979; Lyotard, 1989). Even through constant negotiation, often no consensus is achieved. Nor is consensus the goal of linguistic agonistics. Rather it is assumed that consensus, or "surface agreement" in Habermasian terminology (Habermas, 1986), implies an end to the game, a compliance, and a rejection of the possibilities within the parameters of language, and finally, a refusal to play.

Paradoxically (though what is paradox but the chiaroscuro of language itself?) it is through the agonistic process of rigourous negotiation of meaning, of exploring multiple possibilities, of pushing at the boundaries of meaning, that an analogic way of knowing is unfolded. Analogic exploration allows that there are ways of coming into knowledge that are governed not by the predetermined rules (Lyotard, 1989, p. 81) but by the search for rules implicit in the act of searching itself. In the very act of listening to the search for rules and meaning, the hearer is initiated into the constant striving undertaken in the search for the union of knowing and being in language. For the researcher

committed to ordinary language analysis, this is an exciting project.

Examination of a variety of ordinary language experiences of a concept unfolds for the researcher a dialectic that emerges from language in its socio-cultural context (Vygotsky, 1978; Wittgenstein, 1953). It allows for the clarification of 'something ordinary' while at the same time philosophically analysing the moral implications that emerge within daily use of the concept. This is not to suggest that ordinary language analysis brings us to a purified understanding of how meaning is embedded in language, but rather that meaning is embedded in negotiation, guided by the possibilities inherent in language. Knowledge achieved through conceptual analysis brings us to a realisation that there is not a 'real' reality behind a concept being studied. Instead, we learn about the nature of a concept -- for example, reflection in drama -- by asking 'creative questions' while looking for the difference between the ordinary use of the words and their newly revealed meanings. Continually shifting meaning is pursued in the use of words until a 'phenomenological nod' (Van Mannen, 1984) is achieved, at least for the moment. Levering (personal communication, 1990) clarifies this by saying "the reduction achieved through analysis of concepts provides an escape from the fallacy that knowledge exists outside the knower". While this methodology is closely allied with phenomenology "which

aims to be evocative, ordinary language analysis aims to be explicit" (Levering, personal communication, 1990).

The thesis lies in the emergence of meanings of the concept in ordinary language and their union with an accompanying philosophical analysis that addresses the moral aspects of living through language as it is used in the life world.

Collecting the Conversations

Overview

Prior to collection of the data I met with the participants as a group to discuss their involvement in the study. The participants were assured that their anonymity would be guaranteed and that they were free to withdraw at any time.

We discussed our backgrounds in education and drama. When the meeting concluded, three of the participants made appointments for interviews. The remaining group members contacted me in the following weeks.

A series of unstructured, informal interviews were carried out with the participants. Each interview was transcribed and the manuscript returned to the participant for verification. Further conversations were held with the participants to explore

additional thoughts about reflection in educational drama. All participants were free to retract any comments made or to request that only certain segments of the transcript be available for analysis.

Analysis of the Conversations

Consistent with the principles of conceptual analysis within the traditions of ordinary language analysis, the researcher analyzed the oral texts contributed by the participants for the implicit and explicit themes by which the individuals 'know' the concept of reflection within educational drama. The emergent themes unfolded by the researcher were verified by the participants and by the thesis supervisor. The themes were then explored in light of the literature on dramatic reflection, reader-response theory, and the philosophic concept of reflection in order to uncover any dialectic between the lived experience of dramatic reflection and the theoretical knowledge base. The emergent strands led to an exploration of the concept of reflection in drama as it is lived and experienced in the life-world of the five participating teachers.

CHAPTER THREE:

Background Literature

Three areas are examined in this review of background literature. First, literature on drama in education is examined. Second, the philosophical context of reflection is explored. Third, reader-response theory is explored with particular reference to the idea of 'text'.

Drama in Education

Drama in education is an active, participatory way of looking at the "human issues, principles, implications, consequences and responsibilities behind the facts" (Bolton, 1985, p. 156). It is a mode of learning through which children are freed to explore and express their own thoughts, fears and values in a play-based learning environment. Drama in education is concerned with the inner imaginings of the child and the spontaneous dramatic actions that result from them (Alberta Education, 1985; Ontario Ministry of Education, 1984). Since childrens' interpersonal relationships depend upon their ability to express themselves in a wide variety of modes, including speaking and moving, drama may be considered one of the building blocks of both social and linguistic development (Bolton, 1980; Booth, 1985; Courtney, 1980, 1990; Davis, 1986; Heathcote, 1980, 1983, 1984; Juliebö, Theissen &

Bain, 1991; Kukla, 1987; Moffett, 1967; Moffett & Wagner, 1984; Schaffner, cited in Morgan and Saxton, 1987). Drama in education finds its roots in traditional models of theatre and performance but has developed rather different techniques and priorities. While there is still much debate in both the theatre and drama in education communities about a "common ground" (Hornbrook, 1987; O'Neill, 1985; Wagner, 1976), my purpose here is to describe the development of drama in education with the aim of illuminating further research.

Background

At the turn of the century the first accounts of dramatic activities being used as a vehicle for educational pursuits were documented by Finlay-Johnson (cited in Bolton, 1985). Finlay-Johnson stressed the importance of students' active involvement in learning a prescribed curriculum. She postulated that it was movement rather than languaging or reflecting that was the primary goal of the drama educator. Like Heathcote in the 1970s, Finlay-Johnson believed that the presence of an audience for performance was irrelevant: children could benefit from drama while actively involved in their own creation of meaning. Similar assumptions about the "natural" learning styles of children were advocated by Cook (1917) in his book The play way. He suggested that

1. Proficiency and learning come not from reading and listening but from action, from doing, and from experience.

2. Good work is more often the result of spontaneous effort and free interest than of compulsion and forced application.

3. The natural means of study in youth is play (Cook, 1917: 7).

Cook was an advocate of dramatic play as a basic element in infant classrooms. His theories were very near to those of the progressive educator Dewey who claimed that children learn by doing. While the progressive ideas of education gained some currency in British and North American classrooms, they were slow to influence educational drama teachers who remained firm in their belief that drama was theatre and theatre was an extra-curricular enterprise (Courtney, 1980, p. 3).

In the 1940s and 1950s Peter Slade's ideas of spontaneous improvisation took hold in drama classrooms in Britain. For Slade (1954, 1958) the child's need for self-expression was of paramount concern in all dramatic activities: content was of little consequence. For Slade (1954), authentic spontaneous drama allowed for emotional release as it permitted the "playing out

[of] evil in a legal framework". To assist teachers with the transition away from drama as theatre towards drama as spontaneous expression Slade (1958) developed a handbook entitled Introduction to child drama. Many teachers applied the suggested techniques rigidly in their classrooms, with the result that students merely 'acted out' teacher-narrated stories (Bolton, 1985). Remnants of this approach are seen today as students are instructed to "be a frog" or to "be a chicken hatching an egg" (Juliebö, personal communication, 1991).

In the United States and Canada the major influence in dramatic education in mid-century was Ward (1930) who advocated a more teacher-directed approach. Following his suggestions, teachers were to select stories for their students to 'act out' (Courtney, 1980). As the century progressed the improvisational, or 'theatre games' approach advocated by Spolin (1963, 1970) has been influential in drama curricula and classrooms across North America. Even with the impact of the work of Ward and Spolin, drama in education has not informed the teaching practises of North American educators to the extent that it has in Great Britain (Courtney, 1980, p. 3).

Brian Way (1967) synthesized the work of educator Slade and theatre director Stanislavski to produce a new method for training young actors in the drama classroom. Way emphasized the

importance of direct sensory experience as a means of "finding one's self". The focus of educational drama became 'understanding personal experience' within the context of a progressive educational milieu.

Bolton (1979, 1985), Byron (1985), Courtney (1980), Heathcote (1980, 1983, 1984) and O'Neill (1982, 1985) have, most recently, stressed the importance of returning content to the educational drama programme, arguing that too much emphasis had previously been placed on isolated 'self discovery' or 'theatrical performance'. Recent theorists of drama in education stress that the social context of drama must be examined before more personal or subjective components can be probed (Bolton, 1985, 1988; Davis, 1985; Heathcote, 1983; Morgan & Saxton, 1987; Wagner, 1978). Drama is now more widely accepted as a means of acquiring both knowledge about the world and about the self in the world. Some contemporary drama theorists believe that drama in education is an ideal medium for an examination of pressing issues in our inegalitarian society, for the purpose of bringing about radical political change (Boal, 1972; Burgess, 1991; Collins, 1987; Courtney, 1990; Hornbrook, 1987, 1989; Reddington, 1987). Courtney (1990) states that 'spontaneous' educational drama

> is highly effective in educating both the oppressed and the empowered; it teaches players practical problem-solving and

activates them to find solutions; and it ensures that what is learned is well learned (p. 147).

Another genre, 'Forum' theatre (Boal, 1972) or 'popular' theatre, allows its participants "to make decisions and explore the possible consequences of those decisions" (Lacey & Woolland, 1989) in an active and engaging medium. Still other theorists believe that drama is an ideal means through which children can develop higher order thinking skills (Courtney, 1990; Davis, 1986; Juliebö, Theissen & Bain, 1991). These researchers view drama as a way to lure children into "ever higher levels of thinking through the zone of proximal development" (Juliebö, Theissen & Bain, 1991, p. 7) and to come to know and communicate tacit, personal thought and feeling (Courtney, 1990).

If, as the literature suggests, learning within a dramatic context is involving and active then it is "at odds with much of the passive learning that occurs within the traditional school disciplines" (Carroll, 1978, p. 19). In educational drama, students are invited to create their own meaning within a shared and mutually negotiated social context. Byron (1985) maintains that as students and teachers agree to operate in the dramatic realm of 'as if', new roles, contexts, and possibilities for the generation of meaning open up. The willingness to enter into the fictional, 'as if' world is dependent upon trust and reciprocity

between participants whether they are students, teachers or drama specialists. In order to enter the fictional frame of reference there must be a "fiduciary contract" (Pavel, 1986, p. 190) between players who willingly

> commit their Being to action, and express their Being and their knowledge in action and dialogue. This level of existential commitment to the dramatic world gives the knowing of the players a degree of certainty that allows us to accept it as a valid form of cognition (Courtney, 1990, p. 34).

Such trust is built upon the belief that honest and open negotiation between participants will be ongoing. In describing the process of coming into knowledge in the 'as if' world, O'Neill (1985) states that, "The specifics of the fictional world are revealed gradually from within through references given by the individuals who inhabit it" (p. 158). The childrens' thought and language give both direction and meaning in such dramatic contexts. Bolton (1985) describes three kinds of meaning that much drama expresses:

> *Contextual representation* - referring to prior knowledge to do with facts and attitudes.

Personal engagement - emotional response within the drama, to the themes and to doing the drama.

Universal implications - the felt tensions that are basic to all experience and to art in particular... and/or tacit references to what is fundamental to man's humanity... (pp. 12-13).

There is, however, much disagreement as to whether the 'kinds' of meaning explored in a dramatic context may be discretely labelled (Courtney, 1990). Nevertheless, the creation of a social context in which the development of higher thought processes may be fostered is consistent with Vygotsky's (1978) beliefs about language and socio-cultural development. Vygotsky (1978) claims that "every function in the child's cultural development appears twice: first on a social level and later, on the individual level; first between people (interpsychological), and then inside the child (intrapsychological)" (p. 57). It is incumbent upon drama educators to provide interpsychological contexts and opportunities which may allow children to develop higher order intrapsychological thought and language skills. It could be that the provision of such contexts is the most unique gift that educational drama has to offer the pædagogical community.

Reflection Within Educational Drama

Reflection within educational drama may be one way of leading children to higher levels of thinking. Verriour (1984) notes that "If children are to extend and expand their own thinking, then the drama has to be structured in ways that will offer them opportunities to reflect on themselves and the issues and problems which are raised in the drama" (p. 125). In Thought and Language Vygotsky (1962) posits that "because thought does not have its automatic counterpart in words, the transition from thought to word leads through meaning" (p. 150). Working from within the 'as if' mode gives children a vantage point from which they are free to 'try on' and 'test out' a multitude of possible meanings and to reflect on those meanings. Reflection on drama is perhaps one way to lead thought through multiple meanings to expression in symbolic form.

Within the dramatic context, symbolic thought is encouraged through negotiated and shared interpretation of meaning. According to Cassirer (1944) "A sign or signal is related to the thing to which it refers in a fixed and unique way... [While] a genuine human symbol is characterized not by its uniformity, but by its versatility; it is not rigid or inflexible, but mobile" (p. 36). Bain (1988) concurs, stating

> A signal is always tied to a particular concrete situation; outside of the context of that situation it can convey no message. A symbol, on the other hand, designates, represents, or means something (p. 7; cited in Juliebö, Theissen & Bain, 1991, p. 8).

From within a dramatic experience of their own creation the words, thoughts and gestures offered by the children will frame and reframe the symbolic meanings of the dramatic context. The dramatic context demands both discursive and non-discursive symbols and signs to explore thoughts, information and feelings. "To take students to ever higher forms of consciousness, educators should be exposing students to the magnificent weave of discursive and non-discursive symbols found in drama" (Juliebö, Theissen & Bain, 1991, p. 8). New interpretations of events and images are forthcoming as the students' ideas are reflected back to them from within the dramatic moment.

For Cassirer (1944, 1953), reflection and reflective thought are dependent upon the ability of the individual to comprehend and create symbols. Reflection, then, is built upon symbolic thought. Language, art, myth and religion "are the varied threads which weave the symbolic net, the tangled web of human experience" (Cassirer, 1944, p. 25). Man lives in the world in a sense 'at one remove', trapped within a symbolic universe comprised of both

personal and shared cultural symbols. Without the capacity to think symbolically "the life of man would be like that of the prisoners of Plato's famous simile. Man's life would be confined within the limits of his [sic] biological needs and his [sic] practical interests" (Cassirer, 1944, p. 41). Reflection allows human beings to single out certain elements from the chaotic mass of phenomena "in order to isolate them and to concentrate attention upon them" (Herder, 1772, cited in Cassirer, 1944, p. 40). Reflection, then, expresses acutely the power of the human mind to create compelling symbols from a mass of phenomenological data, opening up multiple possibilities for meaning and creating. Such possibilities are inherent in authentic dramatic contexts.

O'Neill (1985) points to the potential of the dramatic medium to open up the worlds of reflective and symbolic thought through an act of dual consciousness which binds together the realm of the fictional and the real. In drama the 'as if' world is created while simultaneously offering the means by which to reflect on that world and the universally human issues it embodies (O'Neill, 1985, p. 160). "A conscious and reflective attitude is likely to develop in drama because of the dynamic relationship between reality and pretense" (O'Neill, 1985, p. 160).

A review of the literature reveals that many drama educators are convinced of the reflective power of the dramatic medium.

Heathcote (1984) explains that

> Drama is about filling the spaces between people with meaningful experiences. This means that emotion is at the drama experience but is tempered with thought and planning. Out of these we build reflective processes... Without the development of the power of reflection we have very little. It is reflection that permits the storing of knowledge, the recalling of power of feeling, and memory of past feelings (p. 97).

Carroll (1978) concurs, stating that "Reflection on a situation and not the situation itself is what makes the drama worth doing" (p. 19). Both theorists agree that it is reflection on dramatic action that challenges the participant's conceptual view of the world and excites new learning to take place. Kukla (1987), commenting on the techniques of educator David Booth, notes the reflection is an important element in all dramatic explorations. "Reflection gives the children a chance to view themselves in relationship to their roles" (Kukla, 1987, p. 76). Booth himself agrees, remarking that "In drama, the mutual, symbolic collaboration of ideas ... allows children to pause in a fictional present, linger on an image, or move forward, backward, and sideways, in an attempt to make meaning happen (Booth, 1985, p. 195). This capacity of allowing us to be spectators of

ourselves, examining and exploring multivariant meanings of a single situation is at the heart of dramatic reflection (Heathcote, 1984; Merriman, 1989; Neelands, 1984; Verriour, 1984).

It is widely acknowledged that reflection is an important element of the dramatic experience. A small body of the drama in education literature suggests a variety of forms through which reflection may take place. Verriour (1984) posits that "In drama, reflection can occur either during a period of collective discussion about a dramatic experience or perhaps while children are engaged in thinking, speaking, writing, reading, or drawing as an integral part of the drama process" (p. 125). What is crucial to dramatic reflection is that students come to use a form of symbolic representation, linguistic or plastic, discursive or non-discursive, to express the understanding they have brought forth.

Dramatic reflection may take the form of a commentary on a complete dramatic event. Schaffner (1985) has found that "reflective discussion ... after the drama" (p. 39) provides students with opportunities to use expressive language and consolidate their learning. Heathcote (Wagner, 1976), on the other hand, "often stops the drama for reflection" (p. 78), allowing the participants to acknowledge and share their feelings about the drama. Wagner (1976) writes

> As participants look at what they've lived through and felt on the inside, they gain the double effect of knowing internally and reflecting on the products of their knowledge... Reflection is what makes the knowing something that can be touched and assimilated for later use (p. 78).

Morgan & Saxton (1985) agree that reflection within the drama offers students an opportunity to "synthesize the experience 'so far', granting time to sort out the relationship between oneself and oneself-in-role and to evaluate one's commitment to the drama" (p. 215). In addition, Morgan & Saxton (1985) offer a list of 'useful' elements of reflection including: intonation, language, timing, placing, signalling by touch and questioning (p. 215). Payne (personal communication, 1990) concurs, claiming that while useful, reflection after the drama must be supplemented by "techniques which allow for reflection within the drama". Morgan & Saxton (1987) provide a list of reflective activities which teachers may choose within a dramatic context including writing in role, reading in role and depicting in or out of role (pp. 134-135).

A survey of the literature indicates that both discursive and non-discursive forms of reflection may be of value within educational drama (Bolton, 1979; Merriman, 1989; Morgan & Saxton,

1985, 1987; O'Neill, 1985; Payne, personal communication, 1990; Verriour, 1984).

In summary, the literature on educational drama reveals that drama, as an active, challenging and participatory medium, is well suited to expanding students' thinking and languaging skills. Dramatic reflection is identified in many sources as a useful method of leading children to 'make sense' of their own experience and to explore a multitude of possibilities. Despite this implied potential, a survey of the literature reveals that no research has been undertaken to unfold the kinds of reflection experience towards which teachers encourage their children during drama lessons. Furthermore, no research has explored teachers' opinions about the efficacy, purpose or essence of reflection within educational drama. Consequently, this thesis seeks to add to the literature on teachers' exploration of dramatic reflection within their pædagogical realities.

The Philosophy of Reflection

"A proof tells us where to concentrate our doubt".

-- W.H. Auden

Reflection is a core philosophical concept. Therefore, in order to speak most fully of reflection in pædagogical practise or

educational drama, the historical philosophical development of the concept should be explored.

In Book VI of The Republic, Plato introduces a parable of 'education and ignorance' known as The Cave. As one of the most powerful and enduring parables to inform Western consciousness, the image of The Cave has influenced 2,000 years of thinking about reflection, knowing and the unknown. In this parable mankind is pictured dwelling in a large underground cavern, chained to the back wall, unable to move towards the dim light of the fire. Some distance behind the prisoners, at some small elevation, a fire burns, casting a dim light on the cave wall which they must face. Between the backs of these unfortunates and the fire is a road shored by a low stone fence along which people pass, carrying upon their heads all sorts of statues -- of men, women and a wide variety of living things. The fire casts shadows of these objects upon the back wall of the cave as if it were a screen. The prisoners, who have lived in the cave from infancy, believe that the shadow-play they daily witness is the 'real' world.

At its most basic level, this story asks whether we may take the world as it appears to be or whether we are merely prisoners of our own senses, prejudices and rationality. Are we, Plato asks, prisoners of reflections we believe to be 'real'? Plato makes it clear through his use of images in the earlier books of

The Republic that it is the whole of the parable of the cave, the prisoners, the statutes, the moving, speaking human beings and not merely the shadowy figures on the wall, which must represent our epistemic situation. Like the prisoners who perceive the reflections of stone and wooden statues to be 'reality', so we are all, according to Plato, trapped within our own sensible arrangements. We are unable to distinguish between reflections and images, images and the world of real 'forms', which lies above ground. We cannot discern the world of external, corporeal things from the 'sensible' world of our own conjectures, opinions and prejudices. Thus, the realm of belief is assumed to be a reflection of the realm of knowledge. We are duped by these images, or reflections, into believing that what we 'see' is the 'real'.

Something more lies beyond our understanding, but how can we come to know this 'Good'? How do we become other than prisoners of our own consciousness? How can we claim that what we 'know' is something other than 'mere' shadows on the cave wall? Over the past 2,000 years Western philosophy has been driven largely by a desire to escape from Plato's Cave. The driving force has been the pursuit of a rationalist means of justifying our claims to knowledge. It has been assumed, and assumed again, that the known must be made explicit through a reasoned series of postulations and proofs. However, philosophical writing in the

field of reflection and knowledge has, to some extent, escaped the endless and luxurious arguments encompassing proof and counter-proof, and has become instead a wide open field in which some writers map new territory.

For example, John Locke, writing in the late seventeenth century, was the first philosopher to suggest that the mind's reflexive act of making sense, coupled with the perception of the real world, may be the way to explain how man comes by knowledge. In Book II, Chapter I of An Essay concerning human understanding, Locke explores the possible ways in which human understanding finds knowledge through ideas or external phenomena. He concludes his exploration by asserting that all ideas, and henceforth all understanding, is derived from experience (Locke, 1959, pp. 121-122). Experience may be divided into two components: first, the world of "external sensible objects" which we daily encounter through our senses; and second, by "the internal operations of our minds perceived and reflected on by ourselves" (Locke, 1959, p. 122). The realm of the external world is perceived by (through) the senses, while the world of mental operations is perceived by the reflexive action of the mind's awareness of its own operations. Locke is careful to assert that the internal world of the mind and the world as perceived by the senses are not separate. He states

> That our most abstract ideas, how remote soever they may seem from data of sense or from operations of our own minds, are yet only such as an understanding frames to itself, by repeating, writing, substantiating, and connecting ideas, received either from objects of sense or from its own operations about them (Locke, 1959, p. 120).

Reflection, for Locke, is like a sixth sense (p. 123), a sense by which the mind comes to know itself and its contents. "By reflection", Locke states, "I would be understood to mean, that notice which the mind takes of its own operation,... by reason whereof there come to be ideas of these operations in the understanding" (p. 124). The reflexive action of the mind is the means by which man comes to contemplate being, knowing, and becoming. Reflection is the operation by which we are aware of the contents of our own consciousness and without which we are deemed to be 'asleep'. Thus, for Locke, through reflection all that is conceived is known and a rational consciousness develops.

The Augustan and Romantic poets of the eighteenth and nineteenth centuries were very much intrigued by the writings of Locke on the reflective capacity of the mind. Through reflection and sensation it was judged possible for human beings to attain proper 'perspective' on their surrounds and shape their behaviour according to the two natural laws governing the universe.

Augustan literature is rich with images suggesting reflection and its consequent restoration of perspective (Hepworth, 1978). Swift's satiric Gulliver's Travels has been read by many as a stinging commentary upon man's loss of the capacity to reasonably reflect. The unthinking, unreflective Gulliver visits the miniature land of Lilliput and the grotesque land of Brobdingnag and is unable to form a rational judgment of either peculiar place.

Locke's influence continues into the Romantic period, though in a gentler, more æsthetic manner. Wordsworth speaks of 'spots of time', recollections of past pleasures which send the reflective mind back to contemplate happier times thus preparing it for tomorrow. Reflection feeds the rational mind and fosters the nocturnal development of the intuitive imagination, preparing it for tomorrow. He writes in The Prelude

> There are in our existence spots of time,
> That with distinct pre-eminence retain
> A renovating virtue, whence, depressed
> By false opinion and contentious thought, ... our minds
> Are nourished and invisibly repaired (Book XII, 11. 208 - 215)

The philosopher of education, John Dewey, likewise suggests, though less poetically, that reflection is a necessary element of

human intellectual progress. He asserts that reflective thinking

> ...enables us to know what we are about when we act. It converts action that is merely appetitive, blind, and impulsive, into intelligent action (Dewey, 1964, p. 213).

Dewey (1964) pays homage to Locke's exploration of human understanding (p. 228) but does not use the term reflection in the same fashion as the earlier philosopher. In Lockean thought, reflection and sensation are co-equal partners in human understanding of experience. Dewey rejects this conception of understanding as two-pronged, asserting instead that it is the rational operation of the mind as it gains authority over primitive sensation and misleading passion. Reflective thought is the act of thinking itself, and is the triumph of man's rationality in the broadest sense.

Teilhard de Chardin (1959) similarly believes that it is the ability of mankind to reflect that separates humanity from the other living species in the 'evolutionary chain' (p. 164). Reflection for Teilhard de Chardin is more than thinking; it is the ability to think about thinking itself. He writes

> Reflection is ... the power acquired by a consciousness to turn in upon itself, to take possession of itself as an object endowed with its own particular consistence and value:

> no longer merely to know, but to know oneself, no longer merely to know, but to know that one knows... (Teilhard de Chardin, 1959, p. 165).

The union of the knower and what is known, the ineffable connectedness of being and knowing, is recognized and celebrated in the act of reflection. Reflection takes Teilhard de Chardin out of the gloom of Plato's cave by casting light on the individual creating mind as s/he comes to know the world: the mind that participates in the reflexive act of coming into self-knowledge frees the 'inner life', the affective realm of tacit knowing and "becomes in a flash able to raise himself [sic] into a new sphere... [and] another world is born" (p. 165).

For many phenomenologists, reflection is world-creating, but a world-creating that is inextricably bound in language. Husserl began his exploration of the concept of reflection with the belief that a radical reflection, pure thought divorced from the objectivizing force of linguistic circumstance, was possible (Husserl, 1949, cited in Merleau-Ponty, 1964). By the end of his life his views on reflection had changed. Merleau-Ponty (1964), writing on Husserl's later thought, states

> Reflection on language now consists not in returning to a transcendental subject,... but to a speaking subject who has

> no access to any truth nor to any thought with a claim to universality except through the practise of his [sic] language in a definite linguistic situation (p. 82).

Gone is the Lockean notion of reflection as the *a priori* return to universal truth. Gone, too, is the fervent dualism between philosophic reflection and its concrete opposite, the world of empirical fact (Heidegger, 1971). Husserl places his faith in the powers the individually reflective mind, bound as it is by language and historicity, to discover an "intelligible becoming of ideas (*Sinngenesis*)" (cited in Merleau-Ponty, 1964, p. 88) through speaking. The possibilities for generation of meaning are endless, limited only by the mind's ability to reflect on its own situatedness in culture thereby freeing itself from determination by external conditions (Merleau-Ponty, 1964, p. 92).

Fierce debate continues in contemporary philosophic journals about the scope and power of hermeneutical (interpretive) reflection. Gadamer (1976) disagrees with Merleau-Ponty's (1964) claim that reflection can in and of itself free us from cultural determinism. Instead, he asserts that

> ...only through hermeneutical reflection am I no longer unfree over against myself but rather can deem freely what in my pre-understanding may be justified and what unjustifiable" (Gadamer, 1976, p. 38).

Reflection cannot 'free' us from our present situation because the present, shaped as it is by the past in an infinite number of ways, is the 'given' in which all of our understanding is rooted. Reflection by the creating mind cannot hold the present at a transcendental distance thereby objectifying it. Rather, the reflecting mind can come to understand the constituative role of its own facticity, its own prejudices, in all understanding. Sometimes the mind will strive to shake prior assumptions, at other times it will tacitly accept them "for reflection is not always and unavoidably a step towards dissolving prior convictions" (Gadamer, 1976, pp. 30-31).

For some phenomenologists of the later part of the twentieth century, the physical cavern of Plato's parable has crumbled, giving way to a prison house of language, a language which both constitutes and regulates our experience of and our being in the world. To know, in language, is to be and to do in language. To uncover explicit knowledge of the world, forms existing prior to language, is not the goal of Gadamer's hermeneutical reflection (Gadamer, 1976, p. 18). Reflection, then, can reintroduce an awareness of the necessary complementarity between tacit and explicit ways of knowing by insisting that knowledge of the explicit is rooted in historicity and language, not in a world of objective facts.

According to Gadamer:

> ...the hermeneutical problem is universal and basic for all interhuman experience, both of history and of the present moment, precisely because meaning can be experienced even when it is not actually intended (p. 30).

The essence of experience of the world can be explored through reflection in language, not with the aim of concretizing such essences in explicit language, but by giving our tacit knowledge voice through reflection on our own stories about the world (Connelly & Clendinin, 1990; Heilbrun, 1988). The implicit comes to voice through our efforts within and toward social text (Witte & Sawada, personal communication, 1990). That is, "through the unintended effects of action (reflection), the situation talks back. The practitioner, reflecting on this back talk, may find new meanings in the situation which lead to a new reframing" (Schon, 1983, p. 135). In the dramatic situation, the implicit, through reflection-in-language, is, as Reid (1988) says, an approach to knowledge that "makes one think of ideas caught out of thin air, fleetingly here and then gone again, or of illusions as fluid and mutable as water bubbling downstream" (p. 22). However, it is through the socially reflexive capacity of language that the implicit may be brought into explicit text.

In summary, while reflection has historically been considered to be a psycholingual sense-making activity, this literature suggests that the action of reflection unites the affective and cognitive realms and allows the tacit to achieve expression. We step through the inter-social semiotic, "through the looking-glass" into the infinite possibility of worlds that we may speak. As Witte, Everett-Turner and Sawada (1991) conclude, in language, "The self may dó more than borrow temporarily from the metaworld created ... by enfolding the play [or drama] within the player and forming while transforming the 'seeing-as' (Schon, 1983) of the individual." Thus, the processes of language transform the shadows within Plato's cave. They become the bodily basis of being (Johnson, 1987) and the substance of our tacit world of knowing. The drama of lived imagination thus emerges in reflection and reveals the reflexive, lived action of language as the mirror of Being.

Reader-Response Theory

Having explored the available literature on reflection within educational drama, the process of symbolisation within the dramatic context and philosophical inquiry into reflection and reflective thinking, it seemed that 'something more' was needed to provide a way into the topic area of reflection within educational

drama. What leads to moments of reflection, we wondered? What are teachers and students reflecting on? To what are they responding? What is it in dramatic reflection that leads to exploration, creative thought and self-discovery? It appeared that correlations between the process of reflective thinking based in literary response and the process of reflection in a dramatic or lived context may exist. It was sensed that because the fields of literary criticism and theories of educational drama share familiar departure points in their struggle to explore the human preoccupation with 'reading the world', they may consequently share complementary journeys of discovery. This section seeks to explore reader-response research in three provocative areas: the definition of a 'text' and its boundaries; the role of the individual in response theory; and finally, inquiries into the power of language to constitute response, 'self' and community.

Background

In the latter half of the twentieth century, literary theorists stress that the act of reading is, to varying degrees, a process of interaction between the written text and the mind of the reader. The history of reader-response criticism reveals a divergence of opinion regarding the specific roles of the reader and text in creating the reading event. Rosenblatt (1938), who

began writing in the early 1930s but whose views have come into prominence within the last fifteen years, states that "A literary experience gains its significance and force from the way in which the stimuli present in the literary work interact with the mind and the emotions of the reader" (p. 35). She suggests that the act of reading is more than the decoding of graphophonemic symbols printed on a page. A literary experience involves both the stimuli in the text and the active, creating mind of the reader. According to Rosenblatt (1938) meaning, then, lies neither dormant within the reader nor within the text, but is brought to life in the interactive relationship between two participants in the event. In her later writing Rosenblatt (1978) moves away from the limiting dualism suggested by the term 'interaction' to more adequately capture what she perceives happening between readers and text. Instead of viewing the reading process as linear, implying a one-way flow of meaning making, the 'transactional' position posits that each element in the reading situation shapes and conditions the others. No element may be considered separately or independently from the others and no element is privileged (Bruner, 1986). While reader-response criticism is in no way a unified position, "critics of all theoretical persuasions agree that at least to some degree, the meanings of a text are the 'production' or 'creation' of an individual reader" (Tompkins, 1980, p. 232). Critics differ in their opinions about the role of

the reader and especially about the ways in which a text limits or constrains a reader's response.

What is a 'Text'?

In transactional reader-response criticism both text and reader are considered (equal) participants in the reading event (Weaver, 1985). The text is viewed as more than a paper and ink referent to the external world: it is seen as world-creating. Through the symbol signs of the text the reader is able "to reach through himself and the verbal symbols to something sensed as outside and beyond his own personal world" (Rosenblatt, 1978, p. 21). The text is an active agent in the reading process which shapes response but is also 'open', needing the creative contributions of the reader to bring forth co-created meanings.

While the text is a palpable object in the external world the 'meanings' it contains are not fixed spatially or temporally beyond the boundaries of the reading-event. The 'objective' text contributes to the transactive process but cannot be viewed as a map to uncover meanings. Fish (1980) asserts that the text is always present in response, "but what is in it may change" (p. 272) from reading to reading. Bleich (1988) asserts that the text in literature functions in the transactive reading event via a network of intertwined objective, symbolic and subjective

properties. He describes the 'objective' text as the inked words on the page and the symbolic component of the text as language and its infinite web of referents. The subjective aspect of a text is, in the broadest sense, the human journey of coming to know the world through reading and living.

Reader-response critics agree that the text is inescapably tied to its larger context. Fish (1980) and Halliday (1985) suggest that the text and its reader are bound to a psycho-cultural context which informs all acts of interpretation. It is impossible to step outside of this context and achieve an independent or neutral view of the text. Barthes (1988) concurs, stating that a text

> ...is not an esthetic product, it is a signifying practice;
>
> ...is not a structure, it is a structuration;
>
> ...is not an object, it is a work and a game;
>
> ...is not a group of closed signs, endowed with a meaning to be rediscovered, it is a volume of traces in displacement (p. 7).

The text is both signifier and signified, referring to the world of language, culture and to its own space within that culture. This reflexive function of the text, its constant reference to itself and to the act of reading demands that the

transactions engaged in by reader and text are continually challenged as meaning is made and remade.

According to reader-response theorists (Rosenblatt, 1978, 1991; Fish, 1980; Bleich, 1978, 1988) the relationship between the reader and the text might be diagrammed as in Figure 1:

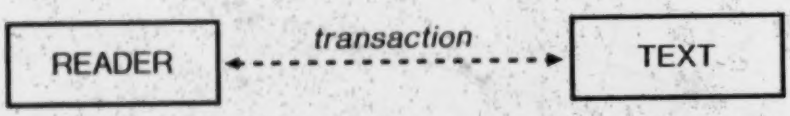
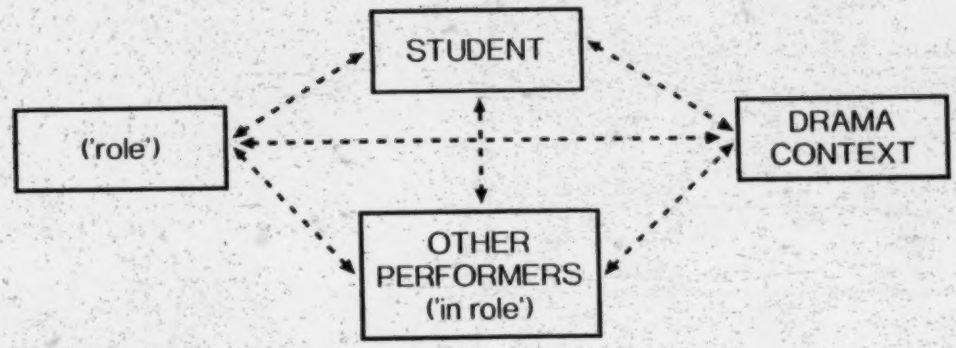


FIGURE 1: *The reading transaction*

The 'text' is created through the transactions between the mind of the reader and the network of signs and symbols on the page. Likewise, the creation of 'dramatic text' in a group drama context is a reflexive and recursive process of transactions between the essential components of a drama. The relationships in 'drama text' creation might be diagrammed as in Figure 2:



(Arrows indicate possible transactions)

FIGURE 2: *The dramatic transaction*

Within the educational drama context, the transactions adopt an immediate and kinesthetic form as the 'self' of the student creates text through her relationship to a generative and self-created 'role' such as in the following examples from the researcher's private files ("I am a monk. I will be a very silent monk. Perhaps I shall stoop slightly."); her relationship between the negotiated dramatic context ("Although we are a devout and pious order, I know our most chilling secret"); and her relationship to the other participants in the drama ("I do not trust the stranger in our monastery to keep the secret we must not name"). Meanings shift slightly, change direction, or become irrelevant as information, often in the form of a gesture, a word or a silence, is brought to light by any of the characters. All participants must respond to the contributions of drama members;

each movement, each utterance, serves to shape this ephemeral text.

What Are The Roles of the Reader?

Having established that the text is not the sole arbiter of meaning but rather a co-participant with the reader in the reading event, response theorists have also investigated the role of the reader in these transactions. According to Fish (1980) the locus of reading activity and the requisite centre of attention must be the cognitive and affective (for they cannot be separated) activity within the creating mind of the reader. Response theorists have long recognized this and attempts have been made to delimit 'categories' by which all acts of respondency are governed. Purves (1972) suggests that students' responses to literature be guided by four sequential categories: engagement with the text; perception of idea contained within the text; interpretation of the contents; and finally, evaluation of the text. The epistemological assumption underlying Purves' categorical response system indicates a belief that knowledge lies, in various guises, within the confines of the text and is extracted by the trained mind of the reader. Proper preparation for such textual excavation allows the reader to participate more fully in the reading-event. Rosenblatt (1978, 1991), however,

rejects predetermined 'categories of response', suggesting instead that while the reader's preparation for literary response is key, the kind of response needed is determined by the reader. She suggests that there are both efferent and æsthetic reading stances, though there are no explicitly efferent or æsthetic texts. Rosenblatt asserts that "efferent reading gives attention primarily to the referent alone; æsthetic reading places the experienced meaning in the full light of awareness" (p. 75). In some situations a reader may read purely for information what she/he might later read with an eye toward exploration of possible meanings and sensations encountered in the reading transaction. For Rosenblatt (1991) the choice of interpretive stance rests with the reader. For this reason, as Stott (1983) suggests, there may be as many readings of any given text as there are potential readers. This is not to suggest, however, that a test is a vacuum, little more than a verbal Rorschach test. Each text has intrinsic meaning, but those meanings are determined within a community of readers.

More radical theorists suggest that objective attempts to describe the role of the reader, such as respondency categories or reading stances, do little to extend understanding beyond the single anomalous act of respondency itself to a fuller understanding of transactive event (Barthes, 1988; Bleich, 1978, 1988;

Fish, 1980; Tompkins, 1980). These critics suggest that there are no unprejudiced categories of response, no externally determined stance for the reader to accept or reject. All acts of respondency are seen as generated by the subjective mind of the reader and his/her socio-cultural context. 'Real' knowledge cannot be achieved through submission of the subjective to the taming influence of objectivist truth, since objectivity is considered an illusion. For Bleich (1988), the act of responding to a text demands an acceptance of the belief that little exists beyond immersion in the lived reading experience. We read the world as text, and text as we read the world, from within our own subjective experience based in a shared linguistic environment. According to Bleich (1988), Barthes (1988) and Halliday (1985), we can hope to do no more and fail to do no less.

What Is The View Of Language In Reader-Response Theory?

For many contemporary reader-response critics the focus has shifted from concentrated study of the relationship of the reader and an 'objective' text to explorations of the constitutive role of language in creating both world and self (Bleich, 1988; Bruner, 1990; Michaels, 1980). Interest has shifted from study of the objective text to study of world as text and text as world-creating. In order to challenge traditional world views,

traditional narratives of 'reality', new world creating narratives need to be explored and shared (Heilbrun, 1988). The role of the reading self as interpreter has shifted to a transactive and reflexive exploration of the reading self as both interpreter and interpretation (Barthes, 1988, p. 217). Fundamental to this shift is a change in the study of language. There has been a move away from the traditional linguistic emphasis on single word unit and sentence meanings to an inquiry into how systems of meaning are formed. As Barthes (1988) jokes, the study has shifted from an analysis of "single flower petals to an appreciation of the whole magnificent bouquet" (pp. 261 - 263).

Response-theory shares with theorists of narrative (Bruner, 1990; Connelly & Clendinin, 1990; Heilbrun, 1988; Polkinghorne, 1988) and post-modern philosophers (Gadamer, 1976; Rorty, 1982) a belief that we 'know' the World 'at one remove' through shared stories about 'the real'. Our stories, or texts, arise from our own experiences within a shared linguistic context. No reality can be assumed to exist prior to language and no 'language' can be privileged with objective truth (Michaels, cited in Tompkins, 1980, p. 224). Each form of language, whether technological, narrative or poetic, "is constitutive of the reality it purports to describe" (Michaels, cited in Tompkins, 1980, p. 224).

Such statements about the constitutive property of language, its awesome power to create and describe worlds, might be perceived as dangerously close to the trap of solipsism. That is, if language constitutes experience, is not the reality created a solitary reality? Aware that this criticism is a dangerous one, literary response theorists reinforce the groundedness of all language in a network of social and cultural relationships (Bleich, 1988; Derrida, 1979). The act of responding to a text is seen as a fundamental inquiry into the communal conditions of intelligibility and what procedures must be instituted before one may be said to be understood. The act of respondency is, then, the bringing forth of the self in the world. It is an exploration of the boundaries of knowledge and negotiated meaning. "In these terms, any literate act is the development of one's implication in the lives of others" (Bleich, 1988, p. 67). Responding is the presentation of the self in a community and of making a language experience available for conversion into knowledge. This can be achieved only within a "predicated community interest in that knowledge" (Bleich, cited in Tompkins, 1980, p. 158). Illegitimate interpretation is no longer of any concern not because 'anything goes' but because illegitimate response becomes an impossibility within a community which assumes knowledge is negotiable and engages in such negotiation. If meaning is no longer governed by communal assumptions of an objective textual

imperative but by "subjective resymbolization within an inter-subjective community" (Fish, 1980, p. 221) any response is open for negotiation and may or may not be accepted as knowledge. To conclude, in any community a set of interpretive assumptions is always in play. To read, to respond, is to bring those assumptions into currency and to facilitate the dialectical process of coming into moments of articulated, shared knowledge. To oppose, to discuss, is to engage in the simultaneously antagonistic and analogic process of uncovering complementarity between the signifier and signified in the 'text' and the system of signs in the life world (Barthes, 1988). In the world of the drama such response takes on an immediate and kinesthetic form.

CHAPTER FOUR:

Our Conversations

The experience of reflecting in or on the drama changes you somehow. But everything changes you somehow. Talking about reflection, drama with you changes me and my thoughts? How could it be the same? (Eve)

Prior to undertaking this study, the researcher was intrigued by the nature of dramatic reflection. As the ordinary language samples were collected through a series of conversations with the five teachers, a recursive and generative relationship developed between the researcher and the participants. The direction of each interview was shaped by the explorative transactions which evolved during the conversations. Intuitive decisions were made by the participants and the researcher concerning which comments to pursue in depth, and which to set either aside for later reference or to ignore. Several participants used extensive reference to personal experiences of dramatic reflection to illustrate their ideas. Eve, for example, shared that a very difficult experience in her own life had led her to develop a challenging group drama for her students. Other participants elected to refer almost exclusively to the reflective experiences children had engaged in during drama lessons or activities. In spite of these differences, five strands emerged across

conversations. These strands were first identified by the researcher through careful reading of the conversational transcripts and were subsequently verified and expanded upon by the participants. Prior to undertaking this study the researcher was intrigued by the nature of dramatic reflection. Likewise, each of the participants had engaged in dramatic reflection and was convinced that it was a phenomenon worthy of investigation. The strands that have been identified and the order in which they are presented is an attempt to remain true to the honest and explorative language of the participants while teasing out exciting similarities and differences across conversations. The five strands are:

1. Dramatic Reflection as lived experience
2. Dramatic Reflection: Ways of knowing
3. Facing the Self and Other
4. Reflections on Drama Teaching: The Role and the Constraints.
5. Drama: The Compelling Medium

Woven together, these strands hint at the rich and colourful tapestry dramatic reflection is in the life worlds of these creative teachers.

Dramatic Reflection: The Lived Experience

Exploration of the conversational data suggests teacher-participants feel there are a variety of ways and means students may engage in the lived experience of dramatic reflection. Of primary concern is that the mode of reflection be comfortable for the child within the particular dramatic context. *"There are many ways to show reflection ... in a picture or anything that is an expressive mode of the child"* (Eve). Allison agrees, positing *"there is no best way for everyone ... As teachers we choose the verbal road [discussion] because it is fastest"*. The conversational data suggests each teacher does use the discursive form of reflection within drama on a regular basis [example: Teacher: "How did you feel about that witch?" Student: "That witch was scary. She was even creepy." (excerpt from researcher's file)]. Discussion may take place after a drama session has concluded. The topics of the reflective discussions may include exploration of how the students felt about the drama, what changes might have improved or altered the experience and how the experience might have been deepened. Discussion might also occur during the drama should the teacher wish to halt the formal movement to have the students question or reframe the experience. These are the forms of 'formal' reflective discussion these teachers employ. However, informal forms of discussion were also cited as reflective activities. Bickering, arguing and

negotiation also contributed to student reflection. According to Allison,

> *...them just talking with each other, and even this bickering seems to come across to me as reflecting... I hear the children saying, "But I think", well then to me that is an important word. "And I think we should do it this way because..." And justifying it to the others. That's reflecting.*

If the children are using words to sort out and share their impressions of the dramatic action undertaken or in progress, even in small groups of their peers, the data suggests that this too is reflection.

Yet the teachers sensed that sometimes discussion might be a limited means of reflecting on a dramatic moment. Eve suggests that *"What has been experienced in a drama may come forth more clearly for children in the visual than in the verbal"*. Jenny suggests that with young children *"discussion is really confining... It is best for them to put their reflections into another form. Something solid"*. Jenny uses a wide range of reflective strategies with her students because her experience with both drama and children has convinced her that straight-

forward discussions are not always the most valuable 'way in' to reflective thought. She suggests:

> *There are other forms of language that we need to let children explore -- sometimes before they can use words. They can use the form of drawing ... or the form of music. They could make a song or a chant to show their reflection. They could do a little dance. They could use the dramatization itself.*

The essential element of reflection for Jenny is that she observes that the students have internalized the drama experiences and *"are able to share, in some way, some of what they've been through"*. Shauna similarly indicates that offering students non-verbal avenues for reflection is a good strategy. She describes having her students draw large pictures to show their surroundings while in role in a group drama:

> *You could see that the pictures were directly out of the experience of the drama we were doing, the drama about the magic journey ... while there wasn't much reflection for a few, but others, yes, yes they were reflecting (Shauna).*

Shauna continues by describing how the students used brilliant colours and symbols to depict the sensuous *"experience*

of the magic journey through time and space". She concludes by saying

> *If this had been a discussion, it might have been more superficial, to my mind. "Yes magic land was interesting" and that's it. Nothing beyond the surface.*

Jenny has had students prepare large group murals from within the drama as a reflective activity. She has found that this is an effective way of allowing students to reflect on their experiences within the drama while participating in a whole group process. She describes how, when she first embarked on using drama with students, she tried to have them sit still after the drama and talk:

> *Boy, they sure weren't ready for that! But that was what the book had said to do. Like afterwards they are supposed to share and talk about how this or the other felt.*

Jenny tried to find alternative strategies for future lessons.

> *The culmination of one was we had them draw themselves on a mural ... There was no real sit down and reflect on "What did you get out of this story", but it was reflection -- but maybe more so.*

The data suggests that reflection can be deepened by allowing it to achieve articulation in a variety of expressive media. The preferred media among the participants appears to be in the form of visual representation, though other forms are mentioned.

While three of the participants suggest that reflection within the dramatic context may be effective in non-verbal forms, Allison and Lorraine share a conviction that reflection must be articulated in verbal form if it is to be acknowledged as 'real' reflection. *"How can you know it or feel it if you can't say it? I wonder if you can?"*, asks Lorraine. She feels that with older students and specific subject area content, *"a picture might not really be enough"*. In order to indicate a grasp of material and reflection on the dramatic process, it is suggested that the students must be able to describe the experience in verbal form. Allison believes that written reflection in the form of a drama journal is useful for helping students to clarify and consolidate their experiences. Her use of drama journals has led her to suggest the written form allows students the private time they need to reflect on the drama. Lorraine indicates dramatic reflection may take the form of written stories, poems, scenes or descriptive paragraphs from within the drama (in-role) or after completion of the dramatic activities.

There are a variety of opinions within the conversational data about whether reflection in drama is a whole group process or a solitary act. Allison feels reflection is by its very nature the private time in a group drama. *"Reflection is alone. It is a very solitary thing. It's a very quiet time ... quite externally but not internally."* Reflection involves a drawing from the self, that requires a centredness and solitude before it receives public expression. However, *"if it was solitary, if the reflection was with nobody else involved, it wouldn't work"* (Lorraine). In this view the reflection is a transaction in which the thoughts, impressions and sensations about the drama evolve and shift because they are discovered and shared in a group context. Students come to know their tacit and explicit reflections more fully because they are brought forth within a human community. The ideas of individual minds merge and evolve in a generative fashion.

> *Reflection is a way of bringing or building consensus while also bringing on an awareness of difference. It is a walk to commonness but not to a single interpretation... It is a way of knowledge coming from within an individual but necessarily in a group context* (Eve).

For Lorraine and Eve reflection within educational drama is built upon an exploration of common experience with a respect and

appreciation for individual interpretation and difference of opinion.

In summary, the conversations indicate these experienced drama teachers employ a wide variety of forms of reflective activity in their dramatic lessons. The most common form of reflection across teachers is post-activity, whole group discussion. This is the form that each of the five teachers have engaged in and is the model against which other reflective activities are compared. When not using the discursive mode of reflection, the teachers employ non-discursive techniques. Mentioned by the teachers as possible forms of reflection were creation of chants, songs, dance and depiction in drawing, painting or embodied sculpture (*tableaux*). Writing in the form of stories, poems, scenes and descriptions were employed as a means of giving students private time to consolidate their reflections as well as a way of ensuring that students were able to articulate their reflections in a verbal manner. Of primary concern among all participants was each child be encouraged to find a reflective medium in which reflection on or within the drama might occur.

This strand, "Dramatic Reflection as Lived Experience", may be further unraveled to reveal more delicate threads within dramatic reflection. The tapestry thus far appears as:

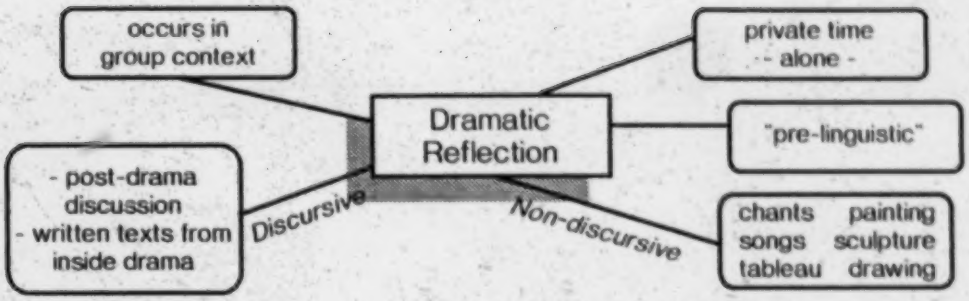


FIGURE 3: *The strand of lived experience*

We now see one of the multifaceted aspects of dramatic reflection. It appears to be an overt activity stemming, in part, from the power of covert imaging.

Reflective Ways of Knowing

In moving towards a fuller exploration of reflection within the dramatic context each of the participants tried to find a description of what reflection might be. While the words and images used seem very different, the researcher and participants were surprised at the similarities that emerged between the words.

It was suggested by all of the participants that the act of reflection allowed students to look back on the drama experiences they had lived through or in which they were presently engaged.

"It gives you the chance to look back on what you've done"

(Shauna). Yet dramatic reflection does not require an experience be completed. In-process, or on-going, reflection is also a possibility. Shauna allows that

> *As adults we ... [reflect] as we are in the process of doing something. I think we reflect as we're talking or lecturing, as we do anything. And I think for the children it's the same. They can look back while moving forward, keeping the drama alive.*

While fully engaged in an exploration of space journey, students may pause and reflect, in words or pictures, on the earth they have left and the future they face, they may explore their inward journey, while fully involved in the dramatic context they have worked to establish.

Eve's recent experience with a group drama on homelessness and the aged led her to suggest reflection

> *confirms, or brings to the forefront what is known ... while opening up more and more windows through which you can look back from your point of new knowledge.*

Her students had little experience with poverty or homelessness, but as a group worked to establish a context *"in which the events and learning would seem true"* (Eve). Reflection from

within the dramatic context (a debate by a wealthy community over the construction of a subsidized home for the elderly 'street people') allowed students to endow their role with their own personal knowledge while building on the shared reflections of the group.

> *The toughest and maybe [laugh] snobby kid could reflect from that point [the meeting] and look at what they knew and, uh, felt. And move the drama still forward by what they needed to know. So in reflection they ... know what they know and find out what they need to know, their questions, while they're safe as 'someone else'* (Eve).

Reflection from within a role consolidates knowledge and opens doors for the future. The safety of the role may free students from their classroom persona eliciting reflection from the inner self, instead of the public self.

Eve expands on the theme of reflection on the past informing future action:

> *Well I believe that reflection doesn't stop, because I believe that it's a learning type of activity. If you are reflecting about something you've done today it's obviously going to affect the next move you make in a drama ... so it definitely helps with a future drama lesson, future anything.*

Reflection does not, in Eve's mind, consolidate learning in order to bring about a final closure, but pulls together cognitive and affective information so that moves towards the future may be made. Jenny describes reflection as follows:

> *I think that reflection in drama is relating your experiences from the past to current ones and coming to an understanding. Making a new understanding of the experience you've gone through, or if you are a character say you're going through it, by connecting with past experiences. It becomes a new form of knowledge for you.*

Jenny sees this 'new form of knowledge' in her own drama lessons as children

> *are having to think about what they learned from the first situation and apply it to the second situation to see if they got the learning in their own way.*

Jenny's example to illustrate this transfer of knowledge involved knowledge explored through reflection on a 'garden' drama being transferred to a more detailed drama about Peter Rabbit. While this might seem to suggest that reflection involves a transfer of facts, Jenny implied that the reflection necessitated a transfer of feelings of responsibility (for the garden) as well. Such reflections would enrich the students' response to Peter

Rabbit's crimes. While there is no way to verify this transfer, Jenny said she was sure the success of the second drama was dependent upon reflections explored in the first.

Reflection within drama is an 'elusive idea', a concept that is difficult to pin down for both Lorraine and Allison. When children are engaged in acts of reflection,

> *They become more aware of what they know. They are getting a grasp of who they are... It must come from where they are at, and move forward by turning backward and inward...* (Lorraine).

Reflection as a reflexive process involves turning back on what is known in order to move more fully into awareness of future possibilities. For Allison, reflection in drama is likened to the process of responding to experience and stimuli.

> *Reflection in drama is like response. It is hard to know how they are different because in drama you don't always have time to stop and slow down... Reflection can be a response to a prompt, a word, or a question ... back they reflect.*

A comment, a question or the introduction of an 'artifact' by a peer or by the teacher may send a child spiraling into reflection. Reflection is the response to pensive prompts, encouraging a child to make meaning of his/her own experiences.

Drama is a lively art, from which nothing tangible remains when the action is complete. Nevertheless, several of the participants suggested that reflection on dramatic experiences and activities might serve to make the feelings, sensations and ideas explored within a drama context more tangible and therefore more accessible. Such reflection brings coherence to a drama situation:

> *...there are two processes really. What you learn during and what you learned that you learned after. I think that this is more true in drama because ... children don't see as much concrete* (Shauna).

Dramatic reflection may help children "to know their own knowledge" (Matarana & Varela, 1987, p. 23) more fully because it calls forth what was hidden. The drama experience alone, the process of building a character or engaging in a role, is not sufficient to bring forth the tacit knowledge every individual carries within themselves. These teachers are suggesting that it is reflection on the role, the drama, that brings about more explicit knowledge of our own knowledge. Lorraine suggests that this is crucial for students because *"They need to be able to go 'AHA!' to pick up what is going on at another level"*. The magical nature of drama rests with its fleeting, ephemeral quality. Reflection, in any form, makes the learning experiences, lived

through within the dramatic context, more tangible without destroying the unspoken and unpreserved that is the dramatic realm.

In summary, the ordinary language samples suggest that reflection within the dramatic context helps students to come to know their own knowledge more explicitly by allowing it to achieve articulation in a variety of forms. Reflection on the dramatic experiences, roles, characters and interactions makes the tacit knowledge we carry with us more explicit, although it does not always achieve expression in words. This tacit, or felt, knowledge is uncovered through 'looking backwards' in order to move forward: a reflexive process of reframing our knowledge and applying it to present and future actions. This strand may be woven as:

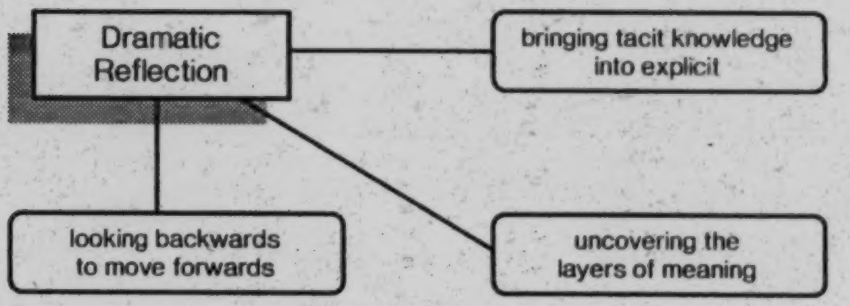

Dramatic Reflection
bringing tacit knowledge into explicit
looking backwards to move forwards
uncovering the layers of meaning

FIGURE 4: *The strand of knowing*

So, like Alice 'through the looking glass', in dramatic reflection we look backwards, into our selves, to move forward with clearer vision.

Facing The Self and Other

Consistently, across all conversations, reflection within educational drama was embraced as an opportunity to include 'the personal' in an often impersonal school system. Children's responses to reflective activities and reflective moments were expressed as being intensely private and touched the very essence of who that child felt he/she was. Children often shared their joys, hopes and deepest fears while protected by the security of a dramatic role they had created for themselves. Such openness and trust by their students invited sensitive and caring responses from the teacher participants. Describing a depictive reflection period within a group drama about hardships faced by early settlers to the Canadian West, Allison explains:

> *You've worked, you have opened up many doors and you've dared to draw from these children and yourself as well. And you've gone into an area whereby it's very touchy and you are opening up many, many elements in a child's life that never get exposed, and you're almost ... in a sense it's self-confession but it's also self-expression ... you can't just*

say goodbye to that. Which is why having it within the drama process, and coming back, lets you really reach out to the children and into myself too.

The exploration within the medium of drama elicited such trust from the students that Allison was drawn to explore her own feelings about loneliness, solitude and interdependence as a part of the drama. She was faced with the inner lives and secret imaginings of her students and sensed, too, that they were awakened to aspects of her inner self. *"I think, no, I know, that it is so reciprocal, what I see in them, they see in me. Sort of a sharing that maybe doesn't happen too much"* (Allison). This is the reciprocal and reflexive nature of dramatic reflection. An exploring and sharing between selves which is at the centre of all powerful drama and sensitive human interactions. Yet with such intense contact between children and their teacher goes a great deal of felt responsibility. Allison said

There is potential for hurt, there is potential for squashing the child's identity and the child's dynamic and the child's integrity and who that child is.

Allison does not shy away from the contact by ceasing to issue the invitation of dramatic reflection. Instead, clothed with an awareness of the potential for hurt as well as the

potential for exciting discovery, she uses extreme tact when engaging in reflection, trying to create as open and comfortable a situation as possible. After all, as she points out, there is potential for her sense of who she is to be challenged.

The mysterious interplay of potential discovery tempered by risk-taking may be at the essence of dramatic reflection for both teachers and students. Eve suggests this in an interesting anecdote:

> *They (the students) seemed to be reflecting on the same thing, [the debate about building a Senior's centre within the context of a group drama about homelessness] but then something would get dropped in. I'd wonder "Where did that come from?" Like, "War does funny things to people." I'd have to fight my impulse to say "Pardon me? Are you tuned in?" And a few times we've all done that! But it came from the inside. There's something shared, communal, but in reflection you have a new focus or frame. A new reference. Your personality, the individual, comes in to it.*

While maintaining an eye to the direction of the drama, the teacher frees the student and herself to embark on a multifaceted journey into the self within the dramatic context. Reflection gives a space for the entry of the personal, but that gentle space may be easily destroyed. As Eve indicates, the possible personal

responses to the dramatic moment, or the dramatic text, are infinite. While some reflections may be more opaque, more obscure, or more difficult to unravel, they are no less appropriate than the seemingly straightforward. Like all reflections, they come from the tangled web that is the individual within the text of the world. In contributing reflections to group discussions, to a group *tableaux*, or mural, the individual is striving to make sense and meaning of their own experiences of being in the world.

Occasionally a teacher may come to acknowledge the personal reflections of a child, not through their words, but by looking carefully into the face of another. Lorraine senses reflection and reflective thought when she looks into the faces of her students:

> *The little ones, to see their faces, I've used the word 'beam', because that's how I see reflection. They feel important because they know they can share.*

The reflexive moment is shown in that most personal of features, the face. It occurs in the transactive moment between trusting student and sensitive teacher. Such a moment of caring and stability elicits possibilities for future reflection, for on-going drama dialogues:

You have to see this in their faces to go ahead. To move to another point or to ... make the reflection verbal for that child. Otherwise it could just be the teacher telling them what they should be doing. If you want it to come from them, they have to be ready, you can't make them ready...

Upon revisiting these comments Lorraine offered that *"That metaphor is right. It is a kind of beam, a light from inside them. And if you don't close it down they will move the drama forward"*. Jenny accords these comments,

Okay, you can reflect by 'What do you think or feel?' But... like you're impinging your own reflection on the kids rather than getting them to express what it really is for them.

To avoid 'impinging' on the child's personal reflections, to prevent 'closing it down', requires an acknowledgement of the delicate balance that dramatic reflection involves. It requires trust, confidentiality and supportive encouragement. Each of the participants in this study indicated that those are the qualities of an excellent teacher of drama, or any subject area.

In summary, the inclusion of the personal is an essential aspect of dramatic reflection, a strand woven through all the conversations. The dramatic context opens up a space for the inclusion of the inner self. It is a vulnerable place that can be

arrived at only through mutual trust between all participants. This strand of dramatic reflection appears as:

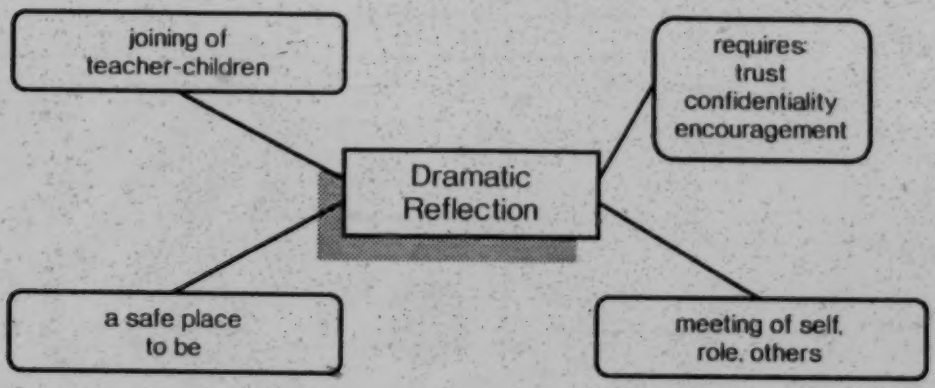


FIGURE 5: *The Strand of Self and Other*

Dramatic reflection opens up areas in which teacher and students may journey together, not as master and trainee, guide and follower, but together in a reciprocal spiral of discovery of self, other, and self in other.

Reflections on Drama Teaching: The Role and the Constraints

The role of the teacher in reflection within educational drama emerges as a dominant theme across all participants. While this theme is closely linked with the theme of inclusion of the personal, it deserves to be highlighted because of its importance to the participants.

The role of the teacher in reflection in educational drama seemed, across participants, to involve a stepping back, a gentle guiding and a deep caring. The consensus among teachers suggests that the role of the teacher in dramatic reflection is one of exploration within an exciting and intriguing drama context. The teachers suggest that the transactions between the students within the drama will lead to reflective thought processes *without* the direct intervention of the teacher.

> *I think that, I believe that the sharing, the reflection, you don't need to push, push... I guess I find so much in drama ... is that in some ways you could not be there, you aren't an absolute essential part. For example, a math lesson that you are directing, but in drama you can't, funny eh? I find ... I'm facilitating them but I sure don't have to guide them as much as I think I do* (Lorraine).

Lorraine's perception of her role in dramatic reflection is to permit, to free, to encourage, but not to force. She sets the stage, occasionally intervenes with direct questions, but most of the time, plays a 'role' or character along with the children. To be so permissive in a medium that often appears chaotic to the outside eye is very difficult. *"You feel you should do something"* (Allison) when the students are quiet or at a lull. But she cautions *"You need to let them live through the reflective*

moments, otherwise you might be quashing what was about to happen".

Experience with 'over-involvement' in reflective moments led Jenny to comment:

> *You can do it (reflect) through questioning and asking "Now what do you think about that character _____ ?" But I find that is impinging. All they do is tell you what they think you want to hear. So it is like they can do your reflecting for you...*

To avoid such manipulation, it was suggested, requires experience with the dramatic medium but more importantly, with children.

The role of the teacher-as-stage-setter, teacher-as-invisible-guide, argued for by the participants, is indeed a difficult one to adopt. It is one well worth seeking, according to Allison:

> *I provide the environment and I'll be there ... but a lot more can happen, or as much can happen from the kids to each other. That is why, for me, it is exciting in potential.*

The teacher may initiate a drama but consciously abdicates much control encouraging the students to assume and share it.

S/he may press for further clarification of reflection if it feels appropriate or when the children request assistance through word or gesture. According to the participants, reflection needs freedom and can only be meaningful if it is able to come forth in a safe, involving and almost mythical environment. The primary role of the teacher, then, is to get and help to maintain this context.

The space referred to by the participants is the environment set by the teacher in which honest reflection may grow. Eve defines this space of reflection as a "middle ground":

> *I think in most teaching we lose the middle ground. Reflection in drama can perhaps make up that lost middle ground -- the space between the global experience and the private experience of the solitary child.*

In reclaiming the middle ground, the teacher and student move together towards global or shared experience, in part, by exploring the personal. Eve provided a diagram (Figure 6) to illustrate how she felt reflection within drama might lead to a meeting of teacher and student:

FIGURE 6: *Eve's Diagram*

For Eve, the role of the teacher is to help unravel and re-ravel the spirals, in which each individual is contained. She is not a master, but is a *"fellow traveler"* (Eve).

While the conversations with the teachers indicated that they had strongly-formed opinions and expectations of their own role within the reflective explorations of the dramatic curriculum, they often felt constrained by a school structure that seemed to them geared toward interruption, not extended, or even adequate, exploration. This lack of time and frequency of interruption were cited as obstacles by all of the participants. Allison says

> *I am expected to teach everything under the sun even though French and drama are my areas. The frazzle of that wears me out and sometimes I just skim. I know, "Oh they'd love to*

take it deeper" but I've got two minutes till the buzzer or time till [student name] goes to the dentist or E.S.L. It makes it hard to do what you know and love. But I'm not complaining.

Eve's experience echoes this theme:

So during this [reflective] discussion the P.A. sounds. "Mrs. _____, is _____ there?" You get back to the work but it's not the same. Sometimes because I could be a little shaken. It's hard -- and I've got experience!

While the teachers all engaged in drama and reflection within drama on a regular basis, they constantly found the time structure of their days (time periods vs. large blocks of time) an obstacle to the extended 'drama time' they felt was essential for in-depth exploration. This lack of time led to feelings of guilt in two of the participants (as they felt they occasionally *"let slide"* what they *"ought to do"* [Lorraine]).

This strand of dramatic reflection begins to unravel the many roles a teacher plays in dramatic reflection. Perhaps the most striking idea expressed by the teachers in this strand was the shared belief that for resonant and meaningful reflection to take place the 'I' of the teacher must disappear. Only when the teacher rids him/herself of his/her selves will s/he emerge as a

truly centred, responsive member of the drama experience. This appearing through disappearing allows children to find freedom for their own responses and learning, unintimidated by the looming shadow of an 'all too present' teacher. In addition, this strand reveals that teachers of drama often feel hindered by the structured organization of time in school institutions, an organization that seems to them to be insensitive to the extended periods of time required for in-depth Drama work. This strand appears as:

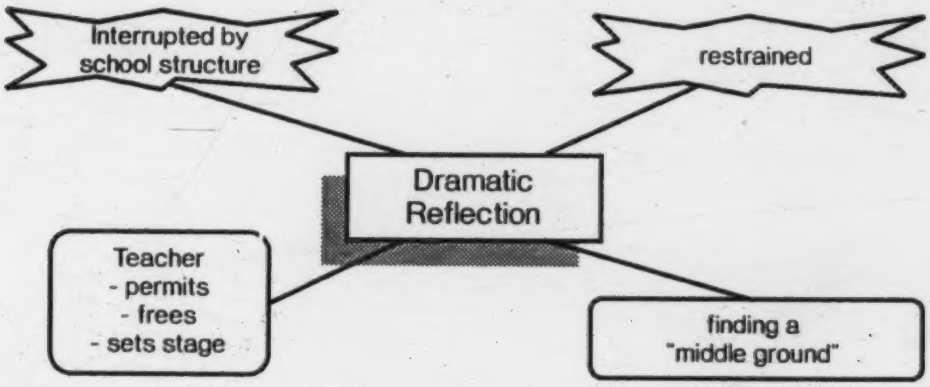


FIGURE 7: *The strand of the teaching role*

While feelings of guilt over the understandable inability to engage in in-depth dramatic reflection during all drama lessons, and the rigid structure of the school day troubled the partici-

pants, they remained convinced that dramatic reflection was of tremendous value.

Drama: The Compelling Medium

The power of educational drama as a medium for encouraging both cognitive and social development emerged as a strand in all the conversations with the participants. Although the focus of the researcher deliberately centred on 'reflection' within the dramatic context, each of the participants began her exploration with an explanation of her experiences with drama as a motivational medium for learning. It is the power of their own drama work with children that had led them to explore, in their teaching situations and through conversation, reflection within a dramatic context. While the statements are very global in their descriptions of educational drama (these were, after all, conversations between women already comfortable with and committed to drama), they reveal interesting ideas about the nature of classroom drama.

The participants agree the involving nature of the dramatic medium leads students to engage in written, verbal (oral and auditory), physical and depictive activities they might otherwise avoid. Lorraine describes the motivational power of drama in the following anecdote:

There was a 50 minute drama period where I had said to the kids, "What would you like to do with the work so far?" The kids said, "Well, we'll go into our groups and work on it some more!" If ever in a reading lesson you said, "We are going to practice this in small groups six times out loud", there would be mutiny... But in drama it is totally self-motivating. You can see the motivations in the talking and sharing, and even fighting! They want to do it and they know why they want to do it.

The compelling nature of the medium, the active and involving learning that takes place excites children. They participate enthusiastically. The openness of Lorraine's question, "What would you like to do with the work so far?", extends an invitation to the children to take ownership of 'their' drama. Lorraine's trust in the medium of drama and her students shines through in her descriptions. She continues:

My grade six boys chose to miss a Phys. Ed. period (to continue a drama). Phys. Ed. for these boys is a really big thing, as they are captains of house leagues and whatever. But they chose to stick with a drama. That says a lot, doesn't it?

In spite of her commitment to the pædagogical value of educational drama, Lorraine senses that it is not seen as being

important in the school structure. She defends drama against more traditional school disciplines, as all the teachers in this study did, because she does not trust outsiders to accept the intrinsic value of classroom drama.

Shauna echoes Lorraine's comments. Drama is an integral part of her language arts programme because, in part, her students are *"up for drama in ways they are sometimes not"* for other subject areas. Jenny concurs: *"I never have to say 'It's drama' or 'Let's try this as a drama'... in a sort of apologetic way that I do with math and science... in a whisper. They are always involved totally. It is neat to see."* Such student enthusiasm for drama led the participants to view drama as a subject area but also as "a way in" to other components of the elementary curriculum. As previously mentioned, Eve used group drama as a way of encouraging her students to explore the issue of homelessness in social studies. The drama is described in moving terms:

> *I wasn't sure before we started how it would work out... These are your rich kids who I thought maybe couldn't relate to it [the topic of homelessness]. But I wanted them to think about it, yes, to know it is in their backyard. It turned out to be fantastic... I think it was because it was drama they were all able to be so serious, so empathetic -- they showed themselves in new lights. I was overwhelmed.*

Creating and developing authentic roles allowed the students to become intensely thoughtful about a difficult social problem. Eve believes that because drama is perceived as active, exciting and 'different', students are often drawn in to explain subject matter in great depth. This makes drama an important part of her school programme. Allison, who engages her F.S.L. (French as a Second Language) students in drama to facilitate second language learning, similarly asserts that because students are enthusiastic about drama, they find themselves using thinking and languaging skills that they were unsure they possessed. *"The kids find themselves totally involved. They end up touching on ideas and things that they wouldn't have ... in a 'not drama' activity"* (Allison).

In summary, because students 'buy in' to many drama activities with enthusiasm, the participants agree that it is an ideal medium for the extension of social skills and cognitive development skills. The participants suggest that reflection within educational drama is a natural way to enhance this skill development because it is grounded in an appealing medium. This conversational strand may be visualized as:

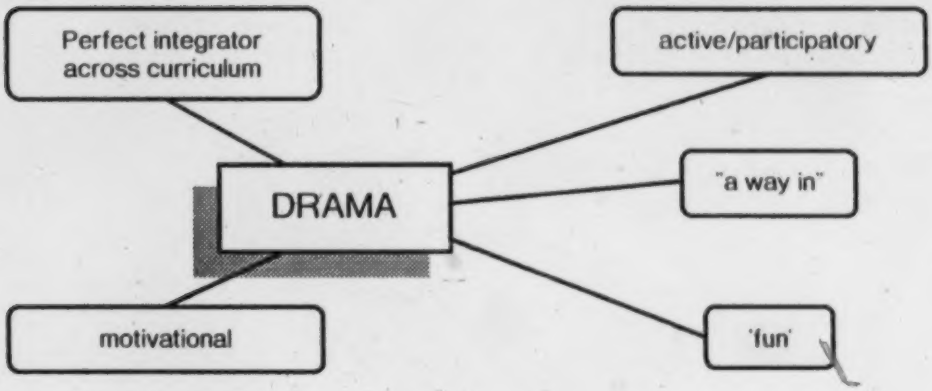


FIGURE 8: *The strand of the Compelling Medium*

Teachers are excited by the active and involving nature of drama and find that it integrates well into other subject areas. It is seen as an ideal way to encourage students' learning.

The Interwoven Strands

In probing the conversations with the teachers, five themes, or strands, emerged from their lived experience of the concept. These strands were themselves interwoven. Seen as coloured threads in a tapestry, each could be described but would frequently blend and interweave again with the others. The teachers suggested that drama was an ideal medium in which reflection might occur. This reflection, which may take many

forms, including the discursive and the non-discursive, leads children to 'come to know' their own tacit and explicit knowledge more fully. The teachers suggested that reflection within a dramatic context allowed for inclusion of the 'personal' in an often impersonal curriculum. Strong convictions about the role of the teacher in dramatic reflection were expressed. In addition, the participants indicated that drama was, by its very nature, a compelling medium in which children's cognitive, social, and affective development could be fostered.

CHAPTER FIVE:

Reflections

The methodology selected for this study, conceptual analysis within the tradition of ordinary language analysis, holds that the essence of a 'thick' concept -- in this study, 'dramatic reflection' -- emerges through the linguistic appearance of the concept in the life-world. The lived experiences of the concept as revealed in the language samples are then explored more fully through juxtaposition with the philosophic literature available on the topic. Meaning-as-lived achieves polyvariant articulation through the constant and dissonant chords struck in this linguistic comparison. The similarities and differences between reflection-as-lived and reflection-as-known were first explored according to three of the emergent themes outlined in the findings (Chapter Four). The pædagogical implications of the concept of dramatic reflection were then examined to uncover the importance this research might have in the fields of Arts Education, Educational Drama, Teacher Education, and The Teaching Reality.

Dramatic Reflection: The Lived Experience Revisited

The conversational data suggests teachers believe dramatic reflection may take a variety of forms, including the discursive and non-discursive. Suggested forms for reflection were: group

discussion; depiction through drawing, painting, or tableaux; the writing of stories, poems, letters, or journals, either in or out of role; the composition of songs or chants; or the development of dance. The teachers' primary concern, whatever the mode of reflection, was that the child feel comfortable within the reflective form. The teachers acknowledged that some children would feel more at home in one media than in another. Whatever the media or form, it was felt that an essential component of dramatic reflection was that the child's tacit and explicit knowledge receive expression in symbolic form. This 'felt knowledge' is brought forth and shared with the community which makes up the drama context. The negotiation which occurs between the creating self, its complex striving to bring knowledge into symbolic representation, and the community is the generative aspect of dramatic reflection. It is what moves the drama forward, allowing for further symbolization and reflection.

Cassirer (1948) reminds us that genuine human symbols are infinitely flexible and variant because the meanings they express are defined, and re-defined, by the community to which they are bound. Reflection within a shared drama context allows for framing and re-framing of the communal symbols which emerge from the specific setting. New personal, and shared, symbols (for our minds are composed of both (Cassirer, 1948, p. 25)) are

interpreted and expressed as students' ideas are reflected back to them from within the dramatic moment. This reflexivity, this ongoing negotiation of meaning between self and others, leads to symbolic thought within the drama. Eve articulates this when she describes dramatic reflection as "a walk to commonness, but not to a single interpretation,... a way of knowledge coming from within an individual, but necessarily within a group context". The essence of reflection within drama is built upon symbolic thought, while the essence of symbolic thought is the ability of the reflecting mind to create and comprehend symbols (Cassirer, 1948, 1954). The creation of symbols, the comprehension of symbols, and the reflection upon symbols must occur in a shared context. My conversations with experienced drama teachers indicate that it is the communal transactions of meaning between students that lies at the very root of the experience of dramatic reflection. It is the power of the dramatic community to determine meaning "through subjective resymbolization within an intersubjective community" (Fish, 1980, p. 221) that constitutes the lived experience of dramatic reflection. To reflect in drama, then, is to facilitate, for self and others, the process of coming into shared symbolized knowledge.

This component of reflection within drama as shared symbolization within a strong community is a thread that I did not discover had been woven into the fabric of the literature on

dramatic reflection. O'Neill (1985) suggests that the reflective and symbolic power of drama lies in the power it has to constitute a 'dual consciousness' in participants; a felt tension between the fictive world and the real. Dramatic reflection lies in the participants' acts of reflection on self, and simultaneously, self in role. The teachers in this study suggest that the lived experience of dramatic reflection may be more closely linked to the symbolic articulation of tacit and explicit knowledge within the community of the drama than to the relationship between the self and role, or role and dramatic context. This suggests a new area for research into dramatic reflection and its importance to education to pursue. While the data does not contradict the belief that the essential element of dramatic reflection is the relationship between the fictive world of drama and the 'real' world, the lived-experience of these teachers reveals that it may be the constituative power of reflection within a dramatic community to make and un-make symbols that is the essence of dramatic reflection.

Reflections on 'Reflective Ways of Knowing'

The conversations with teachers suggest reflection within educational drama helps students to come to know their own knowledge more explicitly by giving it voice in a wide variety of

forms. Knowledge, both cognitive and affective, may be brought forth and shared, and may, through this process, become 'more known' to the knower. Thus, tacit knowledge is revealed through 'looking backwards' to move forward. This reflexive process, which engages us in reframing our own knowledge, lies at the heart of the experience of dramatic reflection. Through this reframing, reflection opens up windows on the future of knowing and doing.

Much of the philosophic literature on reflection accords what the teachers have articulated about the nature of reflective knowing. Teilhard de Chardin (1959) suggests reflective knowing is the capacity of the mind to think about its own process of thought. Husserl (1964) asserts reflection, because it must take place in language, may call forth into language tacit knowledge held deep within us. Reflection, then, for Husserl, reintroduces into the shared symbols of language the complementarity between tacit and explicit knowledge of the self-in-world. The teachers' conversations suggest bringing forth tacit and explicit knowledge in a symbolic form is essential to dramatic reflection and constitutes the essence of reflective thought. They would, however, differ with Merleau-Ponty (1964) who argues for the primacy of a dialectic between perception and symbol-signs (Bain, 1991). The teachers in this study suggest the union of the tacit and explicit may be brought forth in any reflective form. The

languages of the inner self may achieve symbolic articulation in our dramas of being: talk, picture, poem, or expressive movement. The union of tacit and explicit in symbolic form is realized in the reflective process of looking back. The philosophers of science Maturana & Varela (1987) would agree, defining reflection as "a process of knowing how we know. It is an act of turning back upon ourselves" (p. 24). This reflexivity, this interconnection between looking back in order to move ahead, allows us to bring forth from within and without a wealth of possible meanings, a myriad of possible worlds (Maturana & Varela, 1987, pp. 26 - 27).

Because drama is the mystical interplay of the imagined and the actual, the tangible and the ephemeral, the teachers in this study suggested that reflection within drama allows knowledge to unfold and to become known in explicit terms. Reflection, it was posited, may allow for learning to be more tangible, more concrete, and thus be made available for future exploration.

If the teachers are suggesting that reflection concretizes learning within the dramatic context, trapping it to singular truths and objective facts, a problematic area for philosophers of reflection has been opened up. Are the teachers suggesting that reflection offers an ideal chance to locate, and pin down, the shadows of knowing within drama? Is it suggested that the

transfer of knowledge from one situation to another is directly factual? A close examination of the language samples reveals that while a move from the ephemeral to the more concrete is at one with the teachers' lived experience of the concept of reflection within drama, this is not a call for the fossilization of dramatic meanings in static forms. We need not worry that dramatic reflection leads to objectification of the present (Gadamer, 1976), the flux and mutability of the dramatic moment. Rather, reflection, as a move toward the tangible, is in Lorraine's words, a way of freeing students *"to go 'AHA!', to pick up what is going on at a different level"*. It is a call for children to be given opportunities to bring forth their knowledge in a variety of meaningful ways. It is, in the opinion of the teachers and the researcher, a request that students be afforded meaningful contexts in which they may engage in a process of symbolization.

"The Middle Ground": Self and Other in Dramatic Reflection

Conceptual analysis of dramatic reflection through the juxtaposition of the lived experience of the concept and relevant literature has unfolded a further aspect of the concept of reflection, namely 'the inclusion of the personal'. The teachers revealed that students often poured forth their private selves in moments of dramatic reflection, trustingly opening their inner

worlds to the eyes of their peers and the teacher. Such honesty and trust opened up an opportunity for reciprocal sharing between selves usually hidden. This 'inclusion of the personal' suggests that an aspect of dramatic reflection as lived involves a reciprocal and reflexive presence of self and other. In this reflexive relationship is the felt tension of care and responsibility for the feelings of an other. This mysterious interplay of potential discovery tempered by risk-taking was for us a newly revealed meaning of the concept of dramatic reflection, one that has yet to be articulated in the literature. The teachers in this study suggest drama opens out a space for potential exploration among creating minds as individuals step into the realm of possible co-created worlds (Bruner, 1986). This is the "middle ground" identified by Eve; the *personal* presence of teacher in life-world of child, the child *personally* present in life-world of the teacher. This 'middle ground' is reclaimed within moments of dramatic reflection. For the participants in this study such moments are identified as the essence of teaching and the 'wonder' of reflection within drama in education.

The capacity of dramatic reflection to set free a gentle space for shared personal exploration by both teachers and students is a compelling strand in the web that comprises the concept of dramatic reflection. Maturana & Varela (1987) echo the teachers' belief that dramatic reflection may open up a unique

space for the shared discovery of meaning in their aphorism "Every reflection brings forth a world" (p. 26). In the dramatic community these worlds-brought-forth are places of interdependence, trust, and a lived complementarity of discovery and risk, of finite and infinite games. From within these emerging worlds comes the impetus, the spark, for symbolic representation and it is within these worlds such representations may be meaningfully shared.

The personal worlds brought forth and explored within the context of drama and dramatic reflection leave all participants changed, altered somewhat by the experience. As Allison offers, *"How could it not change you?"* Boundaries to the self are negotiated and sometimes erased as new boundaries to self arise in response to the text of the drama. In drama we arrive, through reflection, at a space shared by all who believe that sense is made, and re-made, through an ongoing process of coming to know, through transactions within community, the self, world, and self in the world. Therefore, "This is to say not only that the self interprets, but that the self is an interpretation, that we are neither as data-bound nor as fancy-free as the neo-Cartesian model suggests, because the self is in principle a compromise" (Michaels, cited in Tompkins, p. 199). Within dramatic reflection

this process of interpretation forms the essence of reflective moments and is the heart of symbolic representation.

Towards a Reflexive Definition of Reflection in Drama

My conversations with the participants in this exploration of reflection within drama in education have unfolded multilayered meanings of the concepts as lived. Reflection within educational drama for these experienced drama teachers is the articulation of multifaceted ways of coming into knowledge. Within the seemingly finite boundaries of a drama, be it a drama 'about a dragon' or a drama 'about a monastery', infinite worlds are opened through the 'actors' words, gestures, and non-discursive symbols. My mind returns to the drama that started this exploration, to the questions that I could not begin to open out into possible answers. *"Suddenly I hear the soft voice of one of the villagers... 'My baby is gone'. A long pause follows. The other villagers are silent as they look from the 'mother' to the 'mayor'. It is a moment of tremendous importance as we come to the communal realisation that the dragon is more dangerous than we had ever imagined."* This is a moment of coming into and sharing symbolic knowledge within a caring community. To reflect in drama, then, may be to facilitate, for self and others, the process of coming into shared symbolic knowledge. Reflection in

drama is a stepping in and out of infinite imagined worlds. It is a coming into embodied knowledge about the self-within-role-within-community. *"Quietly, another villager turns to Jannelle and says, 'We will get that dragon and your baby'."* Dramatic reflection is a reflexive process where being, knowing, and acting are brought forth in both personal and shared symbols, and achieve expression in 'imagined' and 'real' worlds.

At this point in our exploration, after hours of conversation with the brave and creative participants, we may say that we understand 'something more' about the phenomena of dramatic reflection. We have no final definition, for such a definition would be to destroy the multiple meanings that have unfolded in words. We have made a start, but can we ask for more? In the words of the poet T.S. Eliot,

> We shall not cease from exploration
> And the end of our exploring
> Will be to arrive where we started
> And to know the place for the first time.

Implications

The implications of the conversations the participants and I shared go beyond reflection in drama in education. Because the

research methodology seeks to explore the nature of concepts *as lived*, many of the influences upon the participants' teaching reality were also revealed. While it is not my intention in this thesis to explore these influences in great depth, they do point a way for possible future research into drama in education.

Implications For Drama in Education

Throughout the conversations, the teachers in this study repeatedly stressed the importance drama held in the lives of the children in their classrooms, and indeed in their own lives. They stressed drama allowed children to bring forth tacit and explicit knowledge in a variety of discursive and non-discursive forms, forms often ignored in other areas of the curriculum. In times when education is becoming increasingly concerned with vocational training and the 'world of work', the arts in education are often perceived as a frill. Drama, in particular, runs the risk of becoming an extra-curricular activity for a select few students (Havell, cited in Abbs, 1987). My conversations with the teachers in this study indicated drama is a compelling medium which students enjoy. Within dramatic activities learning, cognitive, affective, and æsthetic, takes place. If we as teachers wish to find a secure place for drama in an increasingly technological curriculum, we must seek to find non-exclusive ways to share with

others what we know about the medium of drama, children, and learning. Further studies into the nature of classroom drama and learning may prove to be invaluable to the future of drama education.

Implications for The Teaching Reality

Through the conversations with teachers about reflection in drama, a theme of structural restraints on teaching the arts emerged. All of the teachers described incidents where the time structure of the school system inhibited, or interrupted, the interactions among the children in the drama lesson. Frequently the interruptions made it difficult to return to the intensity of transaction between participants in the drama. The interruptions were often of an 'administrative' nature, and included the ringing of bells, the necessities of time-tabling (*Eve: "It's 11:00, time for science"*), and announcements from the office. These structural schedules were at odds with the longer, more in-depth blocks of time the teachers felt were essential to valuable work in a drama mode. As Allison said, after an interruption *"You just can't get back to it. You can try, but it is not the same"*. Connelly and Clendinin (1989, cited in Ben-Peretz, 1991) suggest that there are cycles and rhythms within teaching: "Cycles are seen as objective, required orderings; rhythms are felt as

subjective, æsthetic, and moral orderings" (p. 5). Because drama works in the realm of the felt, the tacitly known, the symbolic, the rhythms of teachers and children need to be respected over and above the cyclical time structure of the school institution. Interesting insights into drama and the structure of the school system will emerge from research into the rhythms of drama and the cycles of schooling. Such research will have implications for the future of arts education as we seek to find a home for an essential component of education in increasingly technological school institutions.

Implications for Further Research

In bringing this thesis to a close, several questions have emerged which remain unanswered. I believe they may bear exciting research.

- Can we equate teacher's reflection, the reflection of adults, with the reflection of children? How are both kinds of reflection the same or different?

- Can we equate the reflection of *awareness* with the reflection of *consciousness*? Does drama have a unique ability to unite the two?

- How do we encourage further reflection in children and in ourselves?

- Much of the reflection in drama in education is expressed in a visual form. Might this perhaps be because of the visual and kinesthetic nature of drama forms? Might it be because of the age of the students? The relationships between the visual and reflection in drama bear further exploration.

- Finally, as a feminist, I find it difficult to ignore the fact that the conversations in this thesis were carried out by, and among, women. Because of this a feminist topography is emergent in the conversations. Might these conversations have revealed 'something more' about women's ways of knowing (Belenky, Clinchy, Goldberger and Farule, 1986; Heilbrun, 1988)?

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